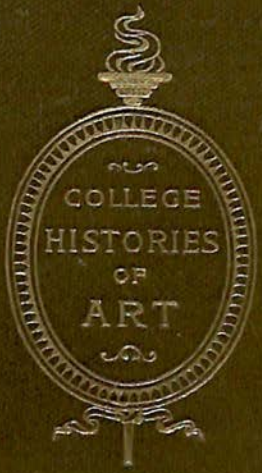

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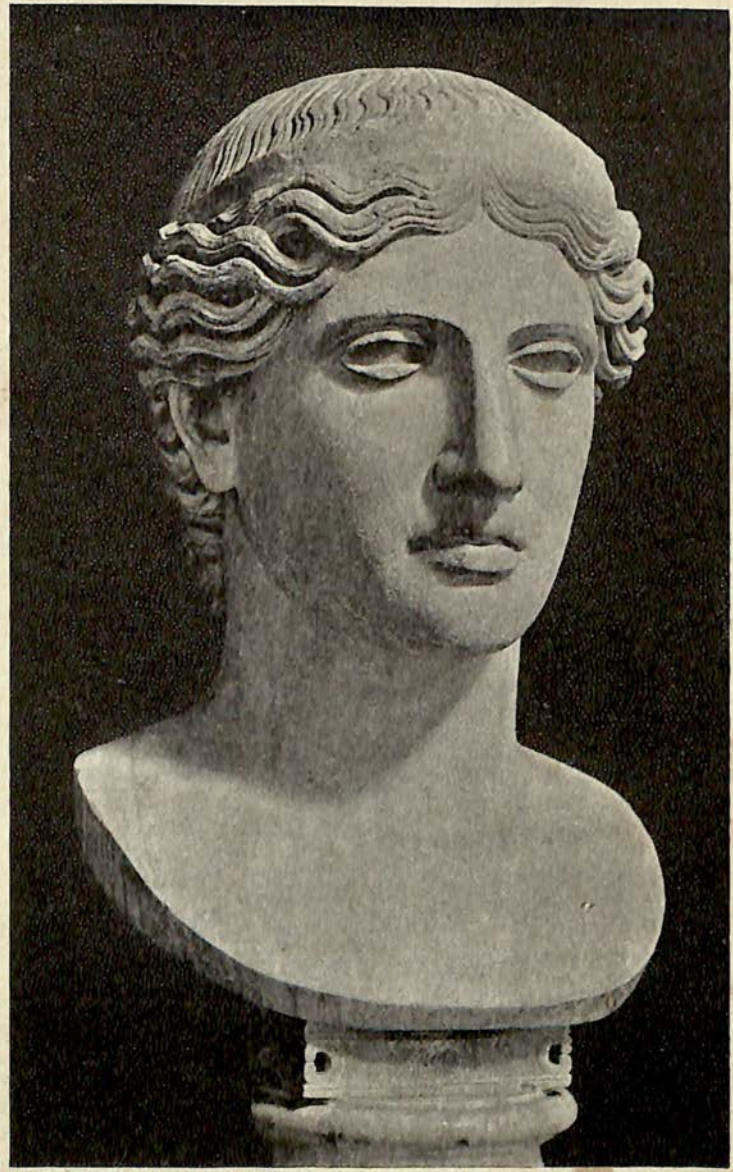

LUDOVISI HERA. NAPLES.

A TEXT-BOOK

OF THE

HISTORY OF SCULPTURE

BY

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PREFACE.

THE object of this volume is to provide students in schools and colleges with a concise survey of the history of sculpture, so that they may be able to comprehend intelligently the sculpture of the past and the present in the countries with which our own civilization has been and is most intimately connected. It has seemed unnecessary to treat of prehistoric sculpture in general; its connection with the flow of civilization is at present too remote and ill defined. Nor have we entered upon the history of Saracenic, Indian, Chinese, and Japanese sculpture, although all of these have had some influence on European art. The various phases of Oriental art are, from an historical standpoint, in great measure still a mystery to the Western world. This is equally true of the art of the semi-civilized nations whose influence once spread so widely upon our own hemisphere. That portion of the general history of sculpture which comes within our survey is itself imperfectly known. In some countries it has been easy to trace the general development of the art; in others, the lack of systematic scientific study still hides from us most important treasures.

The history of sculpture can be studied best with the assistance of casts and photographs. In the absence of the originals, these are preëminently the source upon which we must rely. As these are now within the grasp of every school

and college, we have published a brief list indicating where such casts and photographs may best be obtained. In almost every case the illustrations for this volume have been reproduced from photographs taken directly from the original objects. Special acknowledgment is due to the editor of the Series for many helpful suggestions.

ALLAN MARQUAND.
ARTHUR L. FROTHINGHAM, JR.

PRINCETON UNIVERSITY, *June* 25, 1896.

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CHAPTER I.

EGYPTIAN SCULPTURE.

BOOKS RECOMMENDED. For illustration, consult the plates in Prisse d'Avennes' *Histoire de l'Art Égyptien.* Lepsius, *Denkmäler aus Aegypten und Nubia.* Champollion, *Monuments de l'Égypte et de la Nubie.* Mariette, *Album photographique du Musée de Boulaq.* Rosellini, *I Monumenti dell' Egitto e della Nubia.*

For text, consult Budge, *The Mummy.* Edwards, *Pharaohs, Fellahs, and Explorers.* Erman, *Life in Ancient Egypt.* Mariette, *Monuments of Upper Egypt.* Maspero, *Egyptian Archæology; Guide du Visiteur au Musée de Boulaq; The Dawn of Civilization.* Perrot and Chipiez, *History of Art in Ancient Egypt.* Soldi, *La Sculpture Égyptienne.* Wilkinson, *Manners and Customs of the Ancient Egyptians.*

PHYSICAL AND POLITICAL CONDITIONS. Ancient Egypt consisted of two principalities: the land of the south, or Upper Egypt, extending from the city of Elephantiné, near the first cataract, to Memphis, not far from the modern Cairo; and the land of the north, or Lower Egypt, which stretched from Memphis, widening with the mouths of the Nile, and forming a delta at the Mediterranean. These two principalities represented the consolidation of smaller prehistoric states or nomes, and were themselves united as one nation under the Pharaohs. This country extended along the fertile banks of the winding Nile a distance of seven hundred and thirty-one miles, and it to-day averages in width about nine miles.

The prehistoric tribes probably became united at a remote date before Menes, after whose reign it is customary to treat

of Egyptian history as a series of successive dynasties. These dynasties are sometimes named from the city which served as the capital, and sometimes from the conquering nation which furnished the kings. Historians and Egyptologists differ widely in respect to the dates of the earlier dynasties, but the difference grows less with the later dynasties and disappears when the period of Greek rule is reached. The following table, based upon Manetho, is given by Mariette as an approximate guide:

	NUMBER OF DYNASTY.	NAME OF DYNASTY.	DURATION.	DATE B.C.
Ancient Empire.	I.	Thinite.	253 years.	5004
	II.	"	302 "	4751
	III.	Memphite.	214 "	4449
	IV.	"	284 "	4235
	V.	"	248 "	3951
	VI.	Elephantiné.	203 "	3703
	VII.	Memphite.	70 days.	3500
	VIII.	"	142 years.	3500
Middle Empire.	IX.	Heracleopolite.	109 "	3358
	X.	"	185 "	3249
	XI.	Theban.	213 "	3064
	XII.	"		
	XIII.	"	453 "	2851
	XIV.	Xoite.	184 "	2398
	XV.	Hyksos, or Shepherds.		
	XVI.	"	511 "	2214
	XVII.	"		
New Empire.	XVIII.	Theban.	241 "	1703
	XIX.	"	174 "	1462
	XX.	"	178 "	1288
	XXI.	Tanite.	130 "	1110
	XXII.	Bubastite.	170 "	980
	XXIII.	Tanite.	89 "	810
	XXIV.	Saite.	6 "	721
	XXV.	Ethiopian.	50 "	715
	XXVI.	Saite.	138 "	665
	XXVII.	Persian.	121 "	527
	XXVIII.	Saite.	7 "	406
	XXIX.	Mendesian.	21 "	399
	XXX.	Sebennyte.	38 "	378
Lower Period.	XXXI.	Persian.	8 "	340
	XXXII.	Macedonian.	27 "	332
	XXXIII.	Greek.	275 "	305
	XXXIV.	Roman.	411 "	30

At the head of the social organism stood the king, or Pharaoh, an absolute monarch, worshipped as a divinity after he ascended the throne. He was supreme in ecclesiastical as well as civil matters. Below him were the several orders of

priests, the governors, scribes, and other civil functionaries, with the generals and officers of the army. These constituted a privileged, hereditary nobility, in whose hands was considerable power, and the ownership of the soil. Much that remains to us of the sculptures of the Ancient and Middle Empires is the result of the patronage of these classes. Architects and sculptors were highly esteemed, and the various artisans, musicians, and commercial traders had the same legal rights as the tillers of the soil. According to Herodotos, there were twenty thousand cities in Egypt, representing a total population of over five millions, and there was, therefore, a large mass of the population which could be turned to the construction of public works or to foreign conquest.

FIG. 1.—THE SHEIK-EL-BELED, OR MAYOR OF THE VILLAGE. GIZEH MUSEUM.

RELIGION. The religion of the Egyptians was somewhat analogous to their political organization. Many traces of a prehistoric fetichism are found, in which different animals, such as the bull, the ibis, the crocodile, were the totems of different tribes. There was also a polytheism, in

which divinities were grouped in triads or enneads, with one divinity as supreme and all powerful. Underlying this was a worship of the powers of nature, especially of the sun, moon, and stars, and a manifest tendency toward organization into a unified system of monotheism or pantheism.

Intimately connected with their social and religious system was the idea of immortality. Each person in a measure reflected the constitution of the social fabric. His body was presided over by a *ka*, which, like a Pharaoh, ruled the body, and was in form its ethereal duplicate. The *ka* remained with the mummy in the tomb; it required nourishment, and it was provided with permanent bodily form in the shape of one or more statues of the deceased. The higher elements of personality enjoyed greater freedom. The *ba*, or soul, wandered through the Valley of Shades; the *khou*, or intelligence, followed the gods, while the *ab*, or heart, the *khaïbit*, or shadow, and the *ren*, or name, awaited the final reunion, when the individual secured his immortality and became a god.

SUBJECTS. The sculpture of the Egyptians was largely connected with the temple and the tomb. The temple was constructed as if it were the tomb or eternal dwelling-place of a divinity whose statue was concealed within a succession of closed halls, opened to view only for a brief interval, when the sun or moon or particular star reached a point on the horizon from which their rays could shine directly upon the innermost shrine. These temple statues were consulted as oracles, but were seldom of imposing size. The art of the sculptor was also employed for wall-reliefs, capitals of columns, colossal figures guarding the pylons, and for long avenues of sphinxes. The scenes upon the temple walls illustrate frequently the piety of kings as well as their foreign conquests.

The tombs called for the most extensive use of the sculptor's art. Here were placed portrait statues of the deceased. Of this nature were many of the statues of Pharaohs, public

functionaries, and scribes, and the groups representing a man and his wife. The walls of the earlier tombs resemble an illustrated book of the manners and customs of the people. Here are represented hunting, fishing, and agricultural scenes; artistic and mercantile pursuits, such as the making of statues,

FIG. 2.—ROYAL SCRIBE IN THE LOUVRE. ANCIENT EMPIRE.

or glass, or metal-ware, or the building of pyramids; women at their domestic duties, or wailing for the dead; boys engaged in athletic games. Such reliefs indicate a confident belief in the future as an untroubled extension of the present life. At a later period, beginning with the tombs of the New Empire, the gods appear more prominently in scenes of judgment;

revealing a less certain attitude of mind concerning the happiness of the future state.

The sculptor's art also lent a charm to the minor objects of domestic and daily use; to household furniture with its rich divans, to tables and chests, and to all forms of metal work and jewelry. Such objects as toilet boxes, mirrors, and spoons assumed forms derived from the floral, animal, or human world. Sacred plants, especially the lotus, were the naturalistic basis for a large and varied series of forms which influenced the decorative art of the entire ancient world.

MATERIALS, METHODS, AND CONVENTIONS. In the Nile valley grew the sacred acacia and the sycamore, which furnished the sculptor material for statues and sarcophagi, for thrones and other objects of industrial art. The hillsides on both banks of the Nile, as far south as Edfou, furnished a coarse nummulitic limestone, and beyond Edfou were extensive quarries of sandstone, both of which materials were employed for sculptural as well as for architectural purposes. Near the first cataract may be still seen the quarries of red granite utilized not only for obelisks, but also for colossal statues, sphinxes, and sarcophagi. Alabaster was quarried at the ancient Alabastron, near the modern village of Assiout. From the mountains of the Arabian desert and the Sinaitic peninsula came the basalt and diorite used by the early sculptors, the red porphyry prized by the Greeks and Romans, and copper. The Nile mud was moulded and baked, and even covered with colored glazes, from the earliest dynasties of Egyptian history. At the same early period we find the Egyptian sculptor handling with skill various imported materials, such as ebony, ivory, gold, silver, and iron.

When the Egyptians wished to give permanence to their sculptures, as, for example, to the statues and sarcophagi of their Pharaohs, they utilized the hardest material, such as basalt, diorite, granite. These materials they handled with no less skill than they did wood and ivory and softer stones.

The fine details were probably executed with instruments of flint. Other implements, made apparently of hardened bronze or iron, were the saw with jewelled teeth, tubular drills of various kinds, the pointer, and chisel. Statues of hard stone were carefully polished with crushed sandstone and emery; those of the softer materials were generally covered with stucco and

FIG. 3.—HYKSOS CHIEF FROM THE FAYOUM. GIZEH MUSEUM.

painted, the coloring being applied in an arbitrary or conventional manner.

The wall-sculptures are executed in different modes of relief:

(1) Bas-relief, in which the figures project slightly in front of the background.

(2) Sunken-relief, in which the background projects slightly in front of the figures.

(3) Outline-relief, in which only the outline of figures is chiselled.

(4) High-relief, in which the figures project strongly from the background.

Almost all the wall-sculptures of the Ancient Empire are in the form of bas-relief; sunken and outline relief are the most common methods during the New Empire. High-relief is found occasionally in tombs of the Ancient Empire, otherwise it is almost exclusively confined to the New Empire and to such forms as Osiride and Hathoric piers and to wall statues. In its treatment of figures in the round, Egyptian sculpture is limited to a few forms. There is the standing figure, with left foot slightly in advance of the right, the head erect, and the eyes looking straight forward. Variants are formed by changing the pose of the arms. In the seated figures there is the same fixity of the head, body, and lower limbs. Beside these, the kneeling and squatting attitudes frequently occur, with little variation. Statues in the round usually represented the gods, Pharaohs, or civic officials, and were composed with special reference to the preservation of straight lines. The more important monuments were thus limited in type and pose, but a whole series of statues illustrating domestic subjects show freer modes of composition. Little attention was given to grouping. It was usually a mere juxtaposition of two standing or two seated statues, or of one standing and one seated figure. A god and a man, or a husband and a wife, were placed side by side. In family groups the figure of a child was sometimes added. Statues of Isis suckling Horus formed the only prominent exception.

Symbolism usually governed the representations of the gods. When portrayed as human beings they were distinguished by emblems, but they were more frequently represented as composite creatures with animal heads on human bodies. Thus, Horus has the head of a hawk; Anubis, that of a jackal; Khnum, a ram; Thoth, an ibis; Sebek, a crocodile; Isis, a

cow; and Sekhet-Bast, a lion or cat. The same method of representation placed a human head upon an animal body and formed fantastic combinations of various creatures, birds, animals, and men.

As the statues represented the permanent body of the

FIG. 4.—RA-HOTEP AND HIS WIFE NEFERT. THIRTEENTH DYNASTY. GIZEH MUSEUM.

deceased, so the relief-sculptures reproduced the scenes in which his ethereal body might continue to move. They were not intended as mere architectural decorations, but had primarily a recording or immortalizing purpose. They covered the outer and inner walls of temples, the galleries and walls of tombs, without much regard to æsthetic considerations or

decorative effect. On the exterior walls of temples they were often irregularly disposed over the surface, but in interiors they were arranged in superposed, horizontal rows. They were not pictures, but picture-writing in relief, and were little more than enlarged hieroglyphs. Such being their character, there was little stimulus to the production of artistic compositions.

Relief-composition consisted merely in the arrangement of figures in horizontal lines so as to record an event or depict an action. The principal objects were distinguished from the rest by their size; thus, gods were larger than men, kings than their followers, and the dead than the living. Subordinate actions were juxtaposed in horizontal bands. In other respects there was little regard for unity of effect; and spaces seem to have been filled with figures and hieroglyphs on the principle that decoration abhors a vacuum. In composition of this kind, constructed like sentences, there was little or no need of perspective. Scenes were not represented as they appeared within the field of vision, but their individual components were all brought to the plane of representation, and spread out like writing. A man with head in profile, but eye *en face*, with shoulders in full front, but trunk turned three-quarters and legs in profile, is not the picture of a man as he appears to the eye; but as a symbolic representation of a man, it was perfectly clear and intelligible. In the same symbolic way a pond was indicated by a rectangle, the water in it by zigzag lines, while the trees around it projected from the four sides of the rectangle. An army was portrayed with its remoter ranks brought into the plane of representation and superposed in horizontal lines one above the other. Frequently a row of individuals projecting from the spectator was represented along a horizontal line, the nearer figures partly covering the remoter. In a few instances the effects of perspective were suggested, but being foreign to the purposes of Egyptian art they bore no fruit.

Egyptian reliefs were covered with stucco and painted. The

colors used were vivid in tone, few in number, and durable in quality. They were applied in uniform flat masses, juxta-

FIG. 5.—SETI I. WORSHIPPING. EIGHTEENTH DYNASTY. ABYDOS.

posed in striking contrasts. Chiaroscuro and color-perspective lay outside the Egyptian conception of painting. The painting of reliefs served to make the figures more distinct,

not more natural. Color was rarely used to suggest rotundity of form, and was applied ordinarily in a purely conventional manner. The faces of men were usually reddish brown, and those of women yellow; but the gods might have faces of any color. Statues of wood or of soft stone were frequently in like manner covered with stucco and painted.

CHAPTER II.

EGYPTIAN SCULPTURE.—CONTINUED.

BOOKS RECOMMENDED. The books before mentioned; also, see General Bibliography.

HISTORIC DEVELOPMENT. In spite of wealth of materials and quantity of production, Egyptian sculpture changed so slowly that it is difficult to trace its history. From the very earliest dynasties we find a fully developed art. Sculptors handled readily the hardest stones and cast with much skill in bronze. There is no archaic period to show the struggle by which this mastery was reached. Egypt has not yet enlightened us as to a prehistoric art of her own, nor is it proved that some foreign nation provided her with an art already in its prime. Whatever its origin, the continuity of Egyptian art during the historic period is more marked than its changes. Nevertheless, the modification of Egyptian sculpture at different periods may be roughly distinguished.

ANCIENT EMPIRE. The art of the Ancient Empire centred about Memphis, although the Delta, Abydos, the neighborhood of Thebes, and Elephantiné furnish illustrations of some of its later phases. There are no temples remaining from this period; the sculptures come exclusively from tombs. In character these Memphite sculptures were strongly naturalistic when compared with the later products of Egyptian art. The portrait statues are varied and often striking in character, and the wall-pictures depict many scenes from daily life. Generalized or typical forms are not wanting in the very earliest times, as witness the colossal sphinx at Gizeh and the statues of Chephren, builder of the second pyramid. The natural-

istic tendency led to a peculiar treatment of the eye, found in statues of this period, but discontinued in later times. The pupil was represented by a glistening silver nail set in the midst of rock crystal or enamel, while the dark eyelashes were made of bronze. This treatment was followed in the case of statues in limestone, wood, and bronze, but not in the statues made of basaltic rocks. The heads of these early statues seem to indicate a strongly marked Egyptian type, not unmixed in some cases with negroid and other foreign races. The wall-sculptures, and even the hieroglyphs executed in low-relief, were finely carved. The slender type of the human form was not wanting, but short, thickset, muscular bodies were more common. From the fact that many middle-aged men and women were represented, it would seem as if childhood and old age were somehow looked upon as disappearing in the future life. The faces reflect the lives of a peaceful, happy people, to whom future life implied no great change in the mode of existence.

MIDDLE EMPIRE. The period called the Middle Empire may be divided into the first Theban period, extending from the eleventh to the fifteenth dynasty, and the Hyksos period, from the fifteenth to the eighteenth dynasty. The centre of government had now shifted from Memphis to Thebes. The later period of Memphite rule and the first dynasty of the Middle Empire seem to have produced little sculpture of monumental value. But the strong reign of the Usertesens and the Amenemhats of the twelfth dynasty marks a revival of Egyptian art. The sculpture represented in general a continuance of the art of Memphis, but there were already some changes. A desire for colossal statues of Pharaohs began to be felt, and bodily forms were given with slenderer trunks and limbs. The wall-sculptures presented subjects similar to those of earlier days, but were less individual and natural; and in many cases wall-paintings were substituted for reliefs. The temple statues from Karnak of the twelfth dynasty indicate that votive offerings of statuary were not uncommon, the fine statue

of Sebek-hotep III. of the thirteenth dynasty, in the Louvre, bearing witness to a new departure in the sculptor's art.

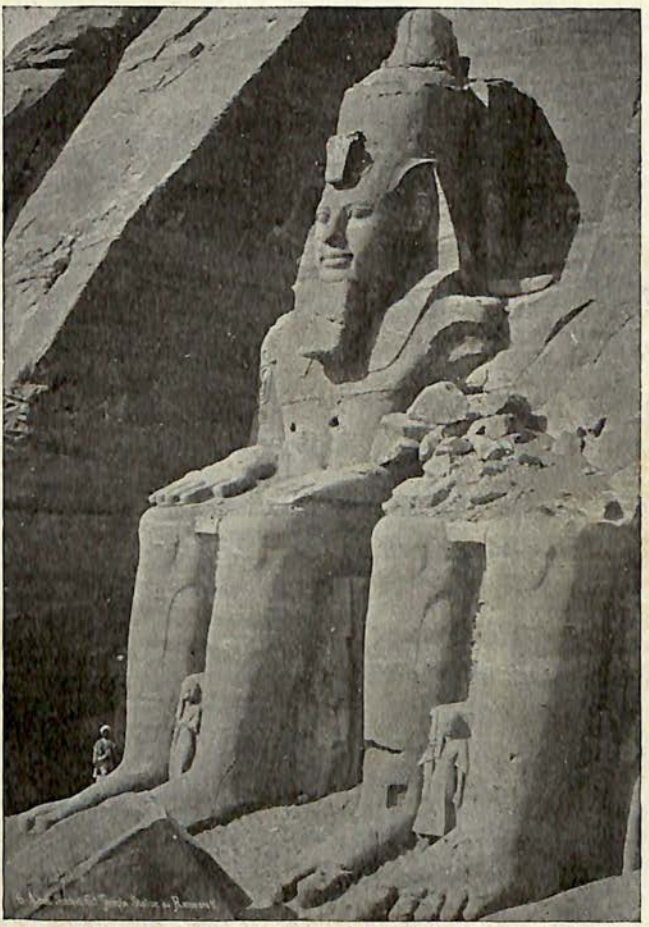

FIG. 6.—RAMESES II. NINETEENTH DYNASTY. IPSAMBOUL.

This revival of art, which began in the twelfth and continued through the thirteenth dynasty, was checked in the fourteenth

and fifteenth dynasties by the invasion of barbarous foreign rulers known as the Hyksos or Shepherd Kings. The ethnological affinities of these Shepherd Kings is an unsettled problem, the Shemitic influences which they introduced being offset by their apparently Turanian facial type. The sculptured sphinxes and statues were still executed by Egyptian sculptors, but in the gray or black granite of Hammanat or of the Sinaitic peninsula, instead of the red granite of Assouan. The Hyksos centres of activity were Tanis and Bubastis, their influence being less strongly felt in Upper Egypt. The most striking characteristic of their sculpture was the non-Egyptian cast of countenance, showing small eyes, high cheek bones, heavy masses of hair, an aquiline nose, a strong mouth with shaven upper lip, and short whiskers and beard.

NEW EMPIRE. The second Theban or early portion of the New Empire included the eighteenth, nineteenth, and twentieth dynasties. Egypt now freed herself from Hyksos rule and extended her empire to Assyria, Asia Minor, and Cyprus in the east and north, and to Nubia and Abyssinia in the south. Numerous large temples were erected, especially during the reign of Seti I. and Rameses II. These furnished a new stimulus to the sculptor's art. Colossal temples led naturally to colossal statuary. The seated statues of Amenophis III., at Thebes, are fifty-two feet high, those of Rameses II., at Ipsamboul, are seventy feet high, while the standing Rameses at Tanis, according to Mr. Petrie, stood ninety feet high without its pedestal. The slender proportions of the human form which prevailed in the twelfth and thirteenth dynasties were continued and even advanced, especially in the bas-reliefs of the New Empire. The primitive simplicity of dress, characteristic of earlier days, was now replaced by greater richness in personal adornment, and elaborate crowns and highly ornamented garments were not uncommon. Foreign fauna and flora, as well as foreign men and women, were represented more frequently and in far greater variety than in earlier days.

Scenes of warfare and foreign conquest were portrayed, and images of the gods were now abundant. A single small temple at Karnak contained five hundred and seventy-two statues of the goddess Sekhet-Bast, but at Tell-el-Amarna the heretic

FIG. 7.—PTOLEMY CROWNED BY UPPER AND LOWER EGYPT. EDFOU.

king Khou-en-Aten stimulated his sculptors to break with traditional themes and to portray military reviews, chariot driving, festivals, palaces, villas, and gardens.

The school of sculptors now established made itself felt

throughout the reign of Seti I. and Rameses II. The fine heads of Queen Taia and Horemheb and the remarkable limestone reliefs at Seti's temple in Abydos may be traced to its influence; so, also, the beautiful seated statue of Rameses II. in the Museum of Turin. Royal tombs of this period maintained the traditional excellence of relief sculpture, but the demand for carved scenes upon the outer walls of temples was probably too great for the supply of sculptors. At all events, we find here poverty of invention in the subjects and haste in the execution. After the brilliant reign of Rameses II. Egypt lost much of her military spirit, the country was divided, and the decadence of art began. This was a gradual decline, with here and there an upward struggle, as shown, for instance, in the reliefs of the twentieth dynasty at Medinet-Abou.

During the later portion of the New Empire, from the twenty-first to the thirty-second dynasty, the power of Egypt was broken. She yielded now to the Ethiopians, to the Assyrians, and once and again to the Persians. Her seat of empire shifted to Tanis, to Bubastis, to Mendes, to Sebennytos, and for a long time remained at Sais. This period is therefore characterized as the

SAITE PERIOD. Under such shifting conditions it was hardly possible for art to flourish. Sometimes sculptors turned back to Ancient-Empire work for inspiration, and modelled forms which might readily be mistaken for the products of earlier days. Under Psammetichos I. of the twenty-sixth dynasty there was something of an artistic revival. He restored the temples and revived the demand for sculpture and painting. Sculptors again attacked the hardest stones, as though they would prove to the world that their knowledge of technique had not suffered; but the green-basalt statues of Osiris and Nephthys and the Hathor-cow supporting a statuette of the deceased, in the museum at Gizeh, show that the sculptors of the reign of Psammetichos I. were possessed of an artistic sense which preferred effeminate and refined to sharp and vig-

orous forms. No change in the current of the Egyptian sculpture was produced by the Persian conquest.

GRÆCO-ROMAN PERIOD. When Egypt became subject to Macedonian rule, her art did not wholly submit to foreign taste. Ptolemaic temples, though characterized by certain changes, especially in the capitals of columns, were not constructed in Hellenic style. Similarly, Ptolemaic statues are still Egyptian. The successors of Alexander become Pharaohs; they did not convert the Egyptians into Greeks. But the presence of Greek cities in Egypt from the seventh century B.C. made it impossible that Greek and Egyptian types should remain forever separate. It was inevitable that in certain directions a Græco-Egyptian style should arise; and this was the case.

In architecture even the Cæsars continued the restoration of temples in the Egyptian manner, but in sculpture they stimulated a mixed style in which the Egyptian is the retreating and the Greek and Roman the advancing element. Even Christian civilization, under Byzantine rule, failed to subject Egyptian art. The final surrender was made in 638 A.D. to the Mohammedans.

FIG. 8. — SARCOPHAGUS OF PETI-HAR-SI-ESE AS THE GODDESS HATHOR. PTOLEMAIC PERIOD. BERLIN.

EXTANT MONUMENTS. Egyptian sculpture may be best studied in Egypt at the temples of Abydos, Thebes, Edfou, Esneh, Philæ, and Ipsamboul; at the tombs about Memphis, Beni-Hassan, and Thebes, and

especially at the Museum of Gizeh. Important collections exist in the Vatican, Rome; the Museo Archeologico, Florence; the Museo Egizio, Turin; the Royal Museum, Berlin; the Louvre, Paris; the British Museum, London; the Metropolitan Museum and the Historical Society, New York. Minor collections may be seen in the Museum of Fine Arts, Boston; the University of Pennsylvania Museum, Philadelphia; the Johns Hopkins University, Baltimore; and the Field Columbian Museum, Chicago.

CHAPTER III.

BABYLONIAN SCULPTURE.

BOOKS RECOMMENDED. Babelon, *Manual of Oriental Antiquities*. De Sarzec and Heuzey, *Découvertes en Chaldée*. Heuzey, *Un Palais Chaldéen*. Loftus, *Travels and Researches in Chaldæa and Susiana*. Maspero, *The Dawn of Civilization*. Menant, *Collection de Clercq, Catalogue des Cylindres Orientaux; Recherches sur la Glyptique Orientale*. Perrot and Chipiez, *History of Art in Chaldæa and Assyria*. Rassam, *Recent Discoveries of Ancient Babylonian Cities*. Reber, *Ueber altchaldaische Kunst* (in *Zeitschrift für Assyriologie*, 1886). Taylor, in *Journal of the Royal Asiatic Society*, Vol. XV. Ward, *Seal Cylinders and Other Oriental Seals* (Handbook 12, Metropolitan Museum, New York).

PHYSICAL AND POLITICAL CONDITIONS. The earliest centre of civilization in Western Asia was in the lower part of the valley through which the Tigris and Euphrates take their course before emptying into the Persian Gulf. This civilization was that of Babylonia. Its early history is not nearly as well known as that of Egypt; we cannot yet say which was the more ancient, though the probabilities seem to be in favor of an antiquity for the culture of western Asia equal to that of Egypt. The situation of Babylonia favored the growth and spread of its influence. The empire of Elam developed by its side along parallel lines; Assyria was its heir as well as its rival. Their collective civilization, by conquest and influence, moulded the development of Persia, Syria, Phœnicia, Armenia, the Kingdoms of the Hittites, of Upper Mesopotamia, and southeastern Asia Minor.

In Babylonia the population was of mixed race, partly

Shemitic and partly non-Shemitic. The probability is that the Shemites acquired supremacy as early as about 4000 B.C., and maintained it with slight exceptions until the seventeenth century B.C., when the Kosseans, or Kassites, from the eastern mountains established a dynasty in Babylon. The earliest political condition shows us, not a united state, but a number of independent cities. These were divided into two groups, one at the south and one at the north. The principal southern cities were Eridu, the sacred city nearest to the sea; Ur, the largest in the group; Larsa, Erech, Lagash, Mar, and Nisin. To the northern group belong Nippur, Borsippa, Babel or Babylon, Kish, Kutha, Agadhe, and Sippara.

Native traditions indicate the cities nearest to the Persian Gulf as the earliest to become civilized under the influence of Ea, the god of Eridu, the divinity of the sea and of wisdom, half-fish and half-man, who came up out of the waters of the gulf to teach mankind civilization. The two terms, Sumer and Akkad, served in Babylonian literature to designate the two main divisions of the race and land. Chaldæa was the most southern region, and its name came into prominence at about the time when the writers of the Old Testament came into contact with the civilization of Babylonia. The name is not applicable to the whole country, though in some books it is so used. Under the heading "Babylonia" we include the entire country.

The parallel lines of the two rivers made possible a great system of irrigation by means of canals that added to the natural fertility of the soil and gave it an almost fabulous productivity. The chief energies of the Babylonian rulers were directed toward maintaining and perfecting this system, by public works that had no equal until Roman times. But two great curses often sapped agricultural prosperity; the south and east winds that swept over the country, overwhelming it with sands from the desert, and the swarms of locusts that left not a blade standing in their path. Many are the exorcisms

of Babylonian magic against these, and Babylonian imagination could conjure up nothing more fearful in the world of evil spirits.

HISTORY. We conjecture that before 4000 B.C. there was a period characterized by independent cities, which developed a more or less autonomous system of religious belief and social and political institutions. Apparently the first sovereign to found an empire was Sargon I., of Agadhe, who lived *circa* 3800 B.C. He was of Shemitic race, and his reign was one of great military achievement and cultured advance. His conquests brought the coasts of Phœnicia, Syria, and Palestine, and even Cyprus, under Babylonian influence. Shortly afterward the régime of independent cities appears to have returned until about 2900, when Ur became, under King Ur-bau, the capital of a dynasty that held sway over the greater part of Babylonia, and established for that city a preëminence

FIG. 9.—STATUE OF GUDEA FROM TELLO. LOUVRE.

which it retained until about seven hundred years later, when Babylon took its place. Then came a period when the Elamites under Kudur-mabug invaded and conquered the country, making the kinglets of the Babylonian cities their viceroys.

The Elamite was driven from the land shortly after 2200 B.C. by Hammurabi, who founded a dynasty at Babylon, and that city became, for the first time, and thenceforth remained, the political and religious capital of the country. This dynasty was the last before the decay of the country set in. When, about four centuries later, the Kossean mountaineers came down from the east and overturned the national rulers, the harmonious development of the state was imperilled, and shortly afterward the Assyrians, emboldened by this evident weakness, commenced the long struggle, first for independence and then for supremacy, which, after lasting with varying fortunes for some eight centuries, ended in the complete subjugation of the southern empire to her more vigorous and compact northern rival.

As a people the Babylonians typify the most refined civilization of Asia. They were apparently without crudeness of any sort. At all times literature, art, and science were held by them in the highest esteem. They were by nature imaginative, fanciful, symbolic in their thought, creators and lovers of abstractions far more than the more matter-of-fact Egyptians. Their civilization was determined by their religion, which was theocratic. All victories and all successes were attributed to the gods. Hence the temple was the great centre of each Babylonian city. The priests were the most important class of citizens, and the king was the high-priest even more than the political ruler. This is what made separatism so difficult to eradicate, for the religion and the state centred around the special patron deity in each city.

RELIGION. There was no unity in religious belief during the early period of Babylonian development. On the one

hand, there was a belief in a world of spirits, in which the hosts of good and evil were opposed, and none of these spirits seemed to stand out separately from the mass. On the other hand, there was a more systematic and simple belief in three great gods: Anu the heaven-god, Bel the demiurge, and Ea the god of the sea and the under-world. Connected with them were minor deities that stand in a relation of dependence. Each male deity had its female counterpart, usually a mere reflection. Midway between these two beliefs stood the majority of early cults. The same gods were worshipped in different cities under different names and with varying attributes. With political centralization came also religious unification. There were no longer as strict racial distinctions as at first; a national pantheon was made necessary, and the principal deities, patrons of the various cities that formed the empire, were brought into a system with a planetary basis, made all the easier because the sun, the moon, and the stars had always been more or less the symbols of the principal deities. After the supreme trio of Anu, Bel, and Ea come Shamash the sun-god, Sin the moon-god, Ramman the god of the atmosphere, Marduk (Jupiter), Ishtar (Venus), Adar (Saturn), Nergal (Mars), Nabu (Mercury). This system passed over to the Assyrians, for whom these formed, with Asshur, the twelve great gods.

The Babylonians lived in a constant superstitious terror. For them the air was peopled with innumerable armies of maleficent demons and beneficent spirits marshalled into many classes. Their art, literature, medical practice, astrology, magic, daily life, and thoughts were profoundly moulded by this belief and constant preoccupation. They recited incantations, offered sacrifices, hung up and buried statuettes and reliefs in order to conjure or combat the machinations of the evil spirits.

The power of the Babylonian fancy was never exercised in a more original manner than in the creation of sculptural

types embodying their conceptions of these spirits of different and opposite order. On the one hand were the noble monsters that defended the people, the city, and the king from evil, placed at the gates of cities, temples, royal palaces, and private houses. These were the lion-headed men, fish-men, griffins, winged lions, and man-headed winged bulls, creatures of calm power or repressed impetuosity, strongly built and made to seem most real, however hybrid they might be in form. On the other hand, and opposed to these, were the more lithe evil demons, ghoul-like, snarling and vicious, ready to spring and swoop, full of cunning perversity and malice.

FIG. 10.—HEAD WITH TURBAN FROM TELLO. LOUVRE.

SUBJECTS. The Babylonian did not aim at the preservation of the body of the deceased, but burned it. Hence he lacked all the incentives that stimulated the early Egyptian sculptor to reproduce realistically the external form of the deceased and to depict faithfully his different occupations and possessions. He turned therefore at once to religious, historic, and symbolic subjects. The monuments as yet discovered have been so few as to make any adequate classification or knowledge impossible. This is due, not to any lack of productivity —for the excavations at Tello have shown that sculpture was popular from the earliest period—but to the fact that no scientific excavations in Babylonia have been undertaken until the present decade.

It was therefore not the tomb, but the temple and the palace, that were the home of early sculpture. The form of the

Babylonian temple was peculiarly suited to the natural conformation of the land. It arose from a wide platform in the form of a great stepped pyramidal mound. In the courts around its base were minor sanctuaries, while the great god dwelt in the higher structure. The pyramidal form seems to have been determined by their idea of the form of the universe. The sky was a great metal dome, resting on a circular base; within it, at the bottom, rose the earth, washed by water that divided it from the base of the heavens, while at the east and west were the gates of the sun. The earth itself rose under this dome in the form of a stepped pyramid.

In connection with the main temple and its satellites there usually arose a royal palace of considerable extent, with three divisions: (1) for the king and state ceremonies; (2) for the harem; (3) for the dependencies. In them the mass of sculpture was placed. Under the thresholds were the "teraphim," or small images of metal or terracotta, to frighten away the evil spirits: at the gateways stood the protecting genii: in the courts were erected the triumphal and commemorative carved stelæ and the royal statues: in the temple-cellas were the figures of the gods. Several classes of subjects can be distinguished.

First, the representations of the gods in relief and in the round, which were far more common in Babylonian than they were in the later Assyrian sculpture. There were many small figures of the gods in terracotta, buried in the ground, and others in bronze ending in spikes, stuck in the ground—to ward off evil. The gods were also carved on reliefs used for wall decoration or cut on the faces of commemorative steles, and sometimes appeared in the form of statues which were placed in the inner sanctuaries. Miniature reproductions of the statues and reliefs of the gods can be studied in great numbers in the cut seals and cylinders.

In a second series of subjects the gods were no longer alone, but were represented in relief, receiving the sacrifices, the

offerings, or merely the homage of their worshippers. Often each god was accompanied by his goddess, and the worshippers were shown as being brought forward by the priest.

Related to these scenes were a series of mythological or legendary subjects from the histories of gods and heroes. The greatest favorites among these last were the combat of Merodach with the powers of chaos, which ended in the creation of the world, the legends of Ishtar, the Babylonian Venus, and the adventures of Izdubar, or, as his name is now read, Gilgames, the prototype of Herakles and the beau-ideal of Babylonian heroism.

At the very outset the Babylonian sculptor created also a purely historical class of compositions, in which the king was either represented at peace, surrounded by his court, or at war, fighting, overthrowing and executing his enemies, burying his dead, and offering thank-sacrifices to his gods. There are traces, also, of genre scenes showing the labors and amusements of daily life, such as husbandry and music. And then came those fantastic creations of good and evil spirits which, in conception and technical conventions, stand quite apart.

Of all these works of sculpture the statues of the divinities placed in the temples were the most sacred possessions of the city. They were the palladium, to be carefully hidden or carried away from the enemy. When taken they were prized by the captors as the greatest trophy of the victory. There are many cuneiform texts attesting this. The memory of such sculptures was handed down for centuries. An instance is the statue carried back from Susa to Nineveh by Assur-bani-pal, who notes that thirteen hundred years before it had been carried away from Assyria by the Elamite conquerors (*circà* 2200 B.C.).

TECHNICAL METHODS AND CONVENTIONS. Stone, terracotta, bronze, and rare stones were employed by the earliest Babylonian artists with whom we are acquainted. In the absence of home quarries, the stone was brought not from the mountains

which, at a later period, provided the Assyrians with the soft and fine limestone and alabaster slabs, but it came by sea, apparently, from quarries in the land of "Magan." The favorite quality of stone employed for large statuary was a variety of diorite, almost as hard as granite or porphyry, and similar to that used by the Egyptian sculptors of the Ancient Empire. The mechanical difficulties of so obdurate a material prevented any such lavish display as was made by the Assyrian artists in decorating with rows of reliefs all their principal halls. Softer stones were employed for delicate work in relief in smaller sculptures, and in the time of Naramsin (*circa*

FIG. 11.—IMPRESSION FROM A BABYLONIAN CYLINDER. BERLIN.

3750 B.C.) the material was worked with matchless fineness. In bronze-work future discoveries will doubtless show that hammered work preceded casting. At present, however, figures of cast bronze are found among the earliest works in the reign of Ur-Nina of Lagash, probably before 4000 B.C. Hitherto, no reliefs in bronze have come to light. It is to be supposed that ivory, so great a favorite with the Assyrians, was not neglected by Babylonian artists, but no works in this material have yet been found. The long, flat plain of the Tigris-Euphrates was not diversified by any forests that could afford a convenient supply of timber for purposes of sculpture, and probably for this reason wooden statues appear hardly to have

existed. It was natural that terracotta should be a favorite material for the sculptor, but it appears to have been used only for small figures, and not for work entirely in the round. The figurines were cast in a mould, and not executed or even finished by hand. No trace of polychromy has been found, though there is every reason to suppose the Babylonians employed it in connection with their reliefs.

In the earliest monuments, like those of Ur-Nina of Lagash, the workmanship is extremely crude, the relief low, the outlines poor. At this early date the names of the persons were written on or beside the reliefs. The features, such as nose, eyes, and ears, were of immense size. As early, however, as the time of Sargon (3800 B. C.) the sculptors were in possession of all their technical skill, and the art then developed its permanent characteristics.

The conventional attitude of the figures in relief was to show the head in profile, the shoulders partly or entirely in front view, and the lower limbs again in profile. The shoulders were not always as absolutely equilateral as in Egypt, nor were they as frankly profilized as in Assyria. Quite often a front view of the face was given. It is worthy of note that the full face of the national hero, Gilgames, was quite generally given, perhaps so as to show more clearly his lion-like lineaments and mane-like hair. While the Assyrians seldom allowed themselves to represent the nude body, the Babylonians had no such scruple: Ishtar and Belit, Gilgames, and Heabani, the various good and evil spirits, were some of the types usually undraped. The bodies of the slain in battle were also shown undraped. The wonderful skill shown in anatomical drawing in some of the earlier gems proves that the Babylonians excelled all artists in this respect until surpassed by the Greeks at the close of the sixth century B.C. In some of the Tello sculptures there is shown a talent for realistic portraiture in face and body that was always foreign to Assyria.

The drapery was given in a simple and interesting fashion.

The garment of the Babylonians was a woollen mantle with a shawl-like fringe called *kaunakes*, which was wound around the figure many times and draped over one shoulder, leaving the other shoulder and arm bare. It is this peculiarity which makes the robes of priests and divinities appear like pleated skirts. And this use of heavy woollen stuffs concealed the figure far more effectually than the gauze-like garments of the Egyptians, and probably accounts for a more rigid figure in Babylonian art than in Egyptian art. There is no attempt at perspective, or at representing figures on more than one plane. The reliefs are arranged in superposed bands, sometimes giving successive stages of one action.

The Babylonians were decidedly more anthropomorphic than the Egyptians, both in their ideas and in their representations of the gods. One god was not distinguished from another by having the head of a hawk, a dog, a cat, or a jackal on a human body, but each god had his full complement of human form and was distinguished by some emblem carried in the hand (as was later the case in Greek art) or placed near the figure. The emblem of Shamash was the sun, of Sin the moon, of Ramman the thunderbolt, of Ishtar the star Venus, of Ea the serpent, of Ninip the bull. Where animals were used as symbols they were commonly placed under the feet of their deity and were often astronomically related to them. Sometimes, especially in later Babylonian sculpture, the symbols were employed alone, without the divine figures, and were set up for worship or carved on boundary stones to terrify the evil-doer. There are, however, some traces of the existence of representations of the gods with heads and other parts of animals, as in Egypt, though such forms were not artistically welcomed.

HISTORIC DEVELOPMENT. Five periods may be distinguished:

(1) The PRIMITIVE PERIOD, lasting until shortly after 4000 B.C.

(2) The ARCHAIC, extending from the time of Sargon I. (3800 B.C.) to Ur-Gur of Ur (2900 B.C).

(3) The DEVELOPED, ending with the advent of the Kossean or Kassite dynasty in the seventeenth century.

(4) The DECADENCE, ending with the completion of the Assyrian conquest in the ninth century.

FIG. 12.—TWO DIVINITIES ESCORTING A KING. BERLIN.

(5) The ARCHAISTIC REVIVAL, during the century covered by the period of the Neo-Babylonian empire founded by Nabopolassar and Nebuchadnezzar and ended by the conquest of Cyrus.

PRIMITIVE PERIOD. The earliest works yet known are in low relief and belong to a period apparently earlier than 4000

B.C., though how much earlier we cannot yet assert. The style is crude and heavy, with weak outlines and details marked always with scratched lines. Several works of this class have been found at Tello, the ancient Lagash. Of a style somewhat less crude are three native plaques of King Ur-Nina of Lagash in which the details are no longer scratched but carved.

ARCHAIC PERIOD. Toward 4000 B.C. a great advance appears to have been made, for the monuments inscribed with the names of Sargon I. (3800) and his son Naramsin prove that the Babylonian sculptors had attained to a high degree of artistic perfection. We may place at the beginning of this period the monuments of King Eannadu of Lagash, whose "Stele of the Vultures" is so dramatic and forceful in conception. Toward the close of this, the epic period, should be placed the monuments of Sargon and Naramsin, for they show, together with strength and simplicity, that union of delicacy and refined treatment of detail which became the characteristic of the succeeding period.

DEVELOPED PERIOD. In the few pieces of this period that have been found there is an exquisite refinement that anticipates the style of the eighteenth dynasty in Egypt and makes it possible to gain a clear idea of the details of costume and decoration. This was also the period of monumental sculpture in connection with a great development of temple and palace architecture. The large statues of Gudea found at Lagash have the merits and the defects of an art whose greatest successes were attained in gem-cutting and minute stone and metal sculpture. This developed style was probably that of the schools of Ur, Erech, and other cities during the reigns of the kings of Ur, Ur-gur and his son Dunghi (*circa* 2850), and also under the Babylonian dynasty of Hammurabi. It is natural to suppose that it ceased with the advent of the Kossean invaders in the seventeenth century. At all events, we find proof that shortly after their advent Babylonian sculpture

declined. It was during this developed period that we may place the bulk of Babylonian gem-cutting, though it did not surpass in perfection the developed gem-cutting of the Sargon period.

DECADENCE. Sculpture between 1600 and 800 had lost in vitality and in strength. Apparently it was no longer much used in monumental works or works in the round, but mainly for miniature carvings in low relief. The sacred relief of the temple of the Sun-god at Sippara, the royal stele of King Marduk-iddin-akhi, and the numerous boundary stones and reliefs now in the British Museum, show great care in the workmanship, and an elaborate and faithful reproduction of detail. The difference between the Babylonian sculpture of the period of decadence and contemporary Assyrian sculpture can be appreciated by a comparison between any Assyrian relief of the time of Assur-nazir-pal and the interesting small slab from the temple of Shamash at Sippara. Both were executed in the first half of the ninth century.

REVIVAL. The last period of Babylonian art is still as obscure in history as the earliest. From the numerous inscriptions we judge that the dominant idea of Nabopolassar and Nebuchadnezzar was a return to the traditions of early Babylonia, and this was broken, first by the Kosseans and then by the Assyrians. Everywhere their restoration of the temples erected by such early kings as Hammurabi (2200), Ur-gur (2900), and Naramsin (3750) is praised as being exactly in the style of the old work. The seals and cylinders show that the art was then, in a sense, archaistic, in the same way as the sculpture of Augustus was in one of its phases a revival of the archaic Greek style of the pre-Pheidian period.

EXTANT MONUMENTS. The principal monuments thus far known are those unearthed at Tello, the ancient Lagash, by the French consul, M. de Sarzec. Almost all of these, including the statues of Gudea and the stele of the Vultures, were taken to the Museum of the Louvre (Paris): some pieces recently found have gone to Constantinople. The Museum of

Constantinople has a number of other Babylonian sculptures. The British Museum has a fine collection of small works illustrating the later period, principally boundary stones and slabs, carved with symbols of the gods and astronomical symbols, scenes of adoration, etc. The two most interesting pieces are the small sacred relief of the temple of Shamash at Sippara and the royal stele of King Marduk-iddin-akhi.

Some idea of Babylonian sculpture may be gathered from the collections of Babylonian carved gems. The most important of these are in (1) the Metropolitan Museum, New York; (2) the British Museum; (3) the collection of M. de Clercq, in Paris; (4) the Museum of the Louvre, Paris; (5) the Bibliothèque Nationale, Paris.

CHAPTER IV.

ASSYRIAN SCULPTURE.

BOOKS RECOMMENDED. For illustrations, consult Botta et Flandin, *Monuments de Ninive.* Layard, *Monuments of Nineveh.* Pinche, *The Gates of Balawat.* Place, *Ninive et l'Assyrie. The British Museum series of photographs of sculpture.* For text: Babelon, *Manual of Oriental Antiquities.* Layard, *Nineveh and its Remains.* Merrill, in *Bibliotheca Sacra*, April, 1875. Perrot and Chipiez, *History of Art in Chaldæa and Assyria.* George Smith, *Assyrian Discoveries.*

PHYSICAL CONDITIONS, HISTORY, RELIGION. During the second millennium B.C., a country had been developing on the northern boundary of Babylonia which, after being the dependent and then the rival, finally became the conqueror of the older empire. This was Assyria. The country was a narrow, insignificant strip of land, hardly sixty miles in width, between the Tigris and the mountains. Its inhabitants were a hardy and vigorous race who made up in unity what they lacked in numbers. They were not of mixed race, like the Babylonians, but were pure Shemites. Not until the very close of their history do they show signs of being contaminated by the luxurious life of the Babylonians. In religion they worshipped Asshur as supreme god, and Ishtar was their goddess; but they followed the example of the Babylonians, and, besides their special patrons, adopted the official Babylonian mythology with its twelve great deities.

In the seventeenth century B.C. the rulers of Assyria first took the title of kings; and in the fifteenth and fourteenth centuries they were in frequent conflict with the Babylonian

kings. The period of conquest did not begin, however, until the time of Tiglath-pileser I. in the twelfth century, to be renewed on an even grander scale by Assur-nazir-pal in the ninth century, though between the times of these two great

FIG. 13.—ASSUR-NAZIR-PAL AND ATTENDANT. BRITISH MUSEUM.

monarchs the Assyrian empire had relost nearly all its accretions. From Assur-nazir-pal's reign until the fall of Assyria two and a half centuries later, there was an uninterrupted course of conquests. Armenia, the Hittites, Babylonia, Pal-

estine, Syria, Phœnicia, Egypt, and finally Elam became subjects of Nineveh. The Assyrian kings ruled from the Persian Gulf to Asia Minor. Nineveh became the commercial and artistic as well as the political capital of the entire East; until the unity, so burdensome to the subject races, was finally burst asunder by the Babylonians shortly before 600 B.C.

The strength of the Assyrians lay in their wonderful political and social organization, which enabled them to establish securely their hold upon new conquests. We know far more of the Assyrian organization than of the Babylonian. The personality of the king, by a gradual growth, came to overshadow the whole land. He, and not the priests, was the direct intermediary between the gods and the country. He was the favorite, the "firstling," the beloved, of the gods. His personality was blazoned forth in a palace that was his very own, built for him, and made to glorify his reign. Its inscriptions and its sculptures were the official records of his deeds. Imprecations were called down upon any of his successors who either failed to keep his palace in repair or diverted any of its decoration from its purpose.

No city in the Oriental world could compare with the Nineveh of the Sargonid kings as a world metropolis, as a centre of art, industry, and commerce, as a place where works of art were brought from all countries, where colonies of foreign artists settled and worked, and where Assyrian art, with its clearly defined and impressive nationality, could exercise an influence that would be spread over the entire East and be carried by the Phœnicians as far as the Greek islands.

The Assyrians were not by nature a literary or artistic people. They appropriated much from the older civilization of Babylonia, upon which they were at first largely dependent. The Assyrian kings established libraries like those which had existed since 4000 B.C. in the Babylonian cities, and caused the contents of the Babylonian libraries to be copied for the use of the Assyrian people. Thus the northern race entered

into the inheritance of the southerners, and borrowed from their mythology, their literature, and their art. But, while this led at first to almost complete dependence, as soon as the latent qualities of the Assyrians were developed, toward the twelfth century, a civilization radically opposed in many ways to the Babylonian resulted. This is shown very clearly in the political organization of Assyria. For as strongly as Babylonia stands for local government, just so strongly does Assyria represent centralization. The difference between the two peoples is shown even more clearly in sculpture.

SUBJECTS. The Assyrian royal palace, more than the temple, was the shrine of art. Every king wished to build at least one palace that should be a memorial of his reign and perpetuate his name forever. Of the three sections into which the royal palace was always divided—state apartments, harem, and servants' quarters—the first was more or less thoroughly decorated with sculptures in relief throughout the main halls and corridors, and Place calculates that the reliefs in the palace of Sargon at Khorsabad, if placed end to end, would cover a distance of about a mile and a half.

In the temples were placed images of the gods. Judging from the bas-reliefs which represent soldiers carrying such images, they appear to have been less than life-size, usually from three to four feet high. Mythological subjects were but seldom represented, except in the seal cylinders. The scenes with which the discoveries of Layard and Place have made us familiar are almost entirely secular and genre subjects. They differ from the corresponding subjects in Egyptian art in not relating to the lives of private individuals, but to the life of the king. His horses are represented led by grooms to water. His private parks are shown stocked with lions and gazelles. He is portrayed as reclining at a banquet, his table being supplied by a procession of viand-bearing attendants. He starts out to hunt the lion, the wild ass, or the gazelle, in his chariot or on his horse, accompanied by soldiers, courtiers, and

huntsmen. Sometimes the hunt is open, and at other times great *battues* are organized and the game surrounded by serried lines of warriors into which the king breaks to bring the hunt to a close. Then he returns, his attendants bearing the game. The bodies are laid on the ground and offered to Asshur by the pouring out of a libation. If there is war and conquest, the

FIG. 14.—RELIEF FROM KHORSABAD. LOUVRE.

court sculptor, in true Oriental style, gives all the credit to the royal prowess. The king is the central figure in the march and in the stricken field. The camp is depicted, the grooming of horses, the cooking of rations, the establishment of *têtes-de-pont*, the propitiatory offerings on the march, the setting up of commemorative stelæ as the army passes along after victory. We see all the details of the attack on a walled city —the archers firing from behind skin-covered shields, the sol-

diers pushing forward a battering-ram and pouring water upon its front to prevent it from being fired by the torches cast down by the besieged, and, in front of the gates, prisoners being impaled to strike terror, while others are led away. In the representations of battle-scenes many successive stages of the conflict are given, even portraying (as in the siege of Susa) the fate of the particular leaders. Then follow the submission of the vanquished, the presentation of tribute, the soldiers bringing in the heads of slain enemies to be counted.

Thus the Assyrian sculptor excelled in telling a story, clearly and with no superfluous details. His work was naturalistic and somewhat narrow in its scope, but it was greatly varied in its detail. The power of observation was cultivated far more than with the Babylonians. And there was a sympathy with animal life that went far to redeem the hardness and rigidity of the style. The lions and lionesses, in repose and action, bounding to the attack or in their last agonies; the fleeing, prancing, kicking wild asses, the horses stretching themselves in fleet course, with quivering nostrils—are given with wonderful naturalness and artistic sense: they are full of life and of true plastic simplicity. The reality is so great that one can scientifically identify many breeds of birds and animals from the sculptures. With plants, trees, and flowers the sculptor had far less success, as his material was less suited to their representation in the low relief which was his only method of modelling.

MATERIALS, METHODS, AND CONVENTIONS. The Assyrians did not employ to any extent diorite or other hard stone for sculpture, as did the Babylonians. Such stones were suited more particularly to work in the round, for which the Assyrians did not care. At most they used such material for an occasional commemorative stele or obelisk. Bas-relief was their specialty, and they found excellent material in the alabaster and soft limestone quarried from the mountains on their borders. This use of soft material, so easily handled by the sculptor, was not

without influence both on the quality and quantity of the monuments produced. The Assyrian sculptor seemed to revel in the facility with which he could fashion the stone, indulging in the minutest detail work and exaggerating lines, muscular development, and expression.

This artistic plasticity and freedom of hand, with which the Assyrian artist appears to have been far more liberally endowed than his Babylonian predecessor, is nowhere more clearly shown than in the terracottas. These were not cast in moulds—as with the Babylonians, Phœnicians, and Greeks—but executed with free hand in the lump of clay. At other times, when the clay was covered with a glaze, a mould was employed, but the style remained free and bold.

Bronze figures were not, apparently, so common as with the Babylonians, but, on the other hand, the working of bronze in relief was carried to a perfection unknown to Babylonia. The hammer, chisel, and burin were used with wonderful skill in the production of bronze doors, plaques, dishes, vases, etc. The delicacy of touch and beauty of detail that distinguished Assyrian artists were also shown in their ivory carvings. Amid Egyptian and Phœnician imported works, so numerous among the finds at Nineveh, the native Assyrian ivories stand out most markedly. They are in precisely the same style as the larger sculptures, but with freer modelling and greater refinement of type.

The Babylonian custom of using seals and cylinders in all public documents was followed in Assyria, and the characteristics that we find in large sculpture are equally evident in these small works of the engravers. It is as easy to distinguish Assyrian from Babylonian work in cut seals as in the larger monuments. We find in them the same sharp outlines, the same precise rendering of details and muscular exaggeration, the same symmetry of composition as contrasted with the less artistic grouping of the Babylonian artists.

Beside the mass of work in low relief, some few statues in

the round have been preserved, and a number of statuettes, but they are in themselves proof of the inaptitude of the Assyrian artists to work in the round. It is true that many statues of the gods are mentioned in the texts as existing in the temples, and in the bas-reliefs we see Assyrian soldiers transporting such

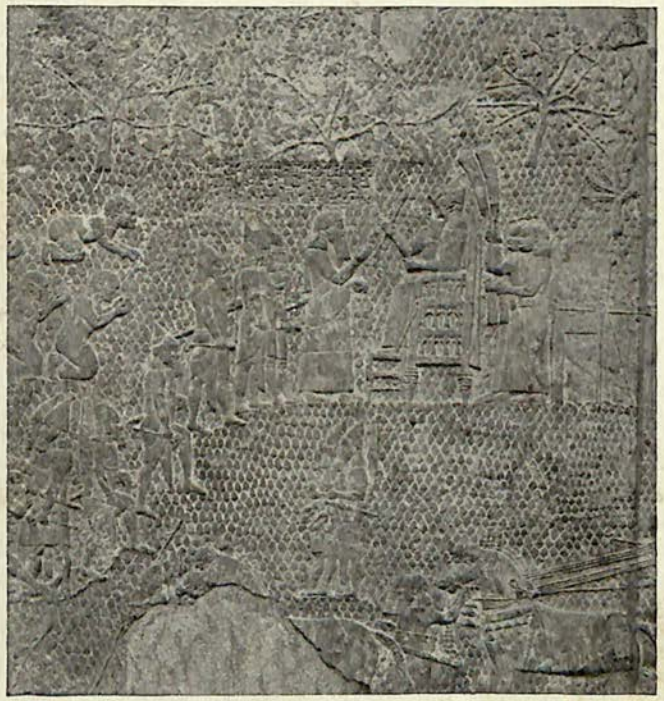

FIG. 15.—CAPTURE OF LACHISH BY SENNACHERIB. BRITISH MUSEUM.

divine statues on their shoulders, but sculpture in the round was not the best or the most frequent expression of the Assyrian artist. The colossal figures of genii that guarded the city and palace gates were of a type midway between statuary and relief, and they were certainly the most original and impressive works of the school.

One must not overlook the fact that the Assyrians followed the common Asiatic custom of carving colossal reliefs on the surface of rocks along the course of their expeditions. These were monuments to commemorate treaties or victories, and representing the gods and the king. Such a monument is that at Bavian, of the time of Sennacherib, and another is at Malthaï. Analogous works were executed by the Elamites and Hittites.

As a rule, the sculptor showed remarkable ability in eliminating all superfluous elements from the compositions. The figures were always arranged on a single plane, except where two figures were shown standing side by side, one immediately behind the other. When an action was depicted which, like the drawing of a colossus on rollers, necessitated the deployment of several lines of men, the lines were placed one over the other in profile, their grouping being in plan. So, if it was desired to show soldiers mounting a hillside, they were carved in profile ascending along a section of the hill marked by a line drawn along its surface, upon which the soldiers stepped.

The figure was represented quite perfectly in profile, and here we see marked superiority to the Babylonian school, but, on the other hand, we find no examples of the use of the full face, which was by no means unknown to the Babylonians. The sculptor employed but a single type of face—that of the Shemitic Assyrians—its only variant being a reproduction of the cognate Jewish type.

The master sculptors appear to have executed models on a small scale both in terracotta and in stone, which were afterward used by the workmen to whom the bulk of the execution was confided. The production of bas-reliefs was so immense, at the time of the construction of any royal palace, that some such method as this was required in order to insure uniformity of style and type in the different parts. Color was quite an important element in the effect. The hair, eyes, and drapery

were generally brightened with it, and it is probable that this peculiarity passed from the Assyrians to the Greeks, who succeeded them in the perfect mastery of relief sculpture.

The sculptors were, so to speak, a part of the organization of the state, and their work was an official act. They were not only employed in temples and palaces, but accompanied the army on its campaigns to carve memorials of its victories on the nearest cliff or to erect obelisk-like stelæ carved with images of the king and the figures or symbols of the great gods, and sometimes, even, scenes from the campaign.

HISTORY. There is less variety of style in Assyrian than in Babylonian sculpture. There seems to have been but one school, one technique, one style. And yet it is possible to distinguish at least two periods of production; one from the beginning up to the reign of Sargon, the other from Sennacherib to the fall of Nineveh. One of the earliest pieces of Assyrian sculpture is a nude female figure of a goddess in the British Museum, with an inscription of King Assur-bel-Kala, which reproduces so perfectly a well-known type on the Babylonian seal cylinders that it would lead one to conjecture that in the twelfth century, when Assyria was in the course of establishing an autonomous civilization, she had not yet broken loose from an imitation of Babylonian work. At the same time, the few remains of the reign of Tiglath-pileser I. prove that at this date (*circa* 1120) the Assyrian artists had formed their style. We know nothing of the development of Assyrian sculpture during the following centuries. The next monuments in date are those of the reign of Assur-nazir-pal (885–860) which constitute one of the greatest series known, and are the most impressive and grand of all the Assyrian work. The artists had reached their apogee in the reliefs from the royal palace at Kalah. The figures are large, and the story is told simply and clearly. There are no backgrounds of scenery, no elaborate attempts at establishing different planes in the same relief. The carved marble dado along the palace halls has but

a single row of figures. The relief is exceedingly low, but the muscularity and the features are strongly accentuated. The desire to tell the story clearly is so predominant as often to lead the sculptor to carve the historic inscriptions straight across the reliefs which illustrate them, much to the detriment of artistic effect. It was at this period that the colossal genii that flanked the palace gates, the lions, and the man-headed bulls were executed with greatest power. The same style was followed under Assur-nazir-pal's successors. There remain two remarkable monuments of the reign of his son Shalmaneser II., a basalt obelisk found at Nimroud and the bronze gates to

FIG. 16.—ASSUR-BANI-PAL STABBING A LION. BRITISH MUSEUM.

a palace which he built at Balawat. The few sculptures from that date to the reign of Tiglath-pileser II. (745–727) continue the traditions of the previous century.

With Sargon (722–705) comes the decadence of the grand, epic style. The figures are less lifelike, the relief is higher, but character and sharpness are lost instead of gained by a softer gradation of the surfaces. The inscriptions no longer cross the reliefs, and occasionally an attempt is made to introduce picturesque accessories into the background. Sennacherib, his immediate successor (705–681), inaugurated a new artistic ideal; and the art of his time aims at being picturesque, varied, lifelike, and dramatic. We find scenery and

accessories, a multitude of small figures, a detailed representation of incident. The stone dado is carved in several superposed lines of relief, so that the processions of impressive large figures are lost. But the change of style seems unfortunate, and the effect is confused. The artists of a later king, Assur-bani-pal (668), the last great patron of art, showed better insight. They returned in part to the old simple style, with greater delicacy of treatment and higher finish. In compositions, such as battle-pieces, they retained the style of Sennacherib, but succeeded better in being dramatic, and in portraying scenes full of a multitude of small figures without lapsing into confusion. Such are some of the hunting and garden scenes. On the other hand, in the battle-pieces, like that of the defeat of the Elamites at Susa, the artist has not succeeded wholly in avoiding the confused compositions characteristic of the reliefs of Sennacherib.

EXTANT REMAINS. Rock-cut sculptures of Tiglath-pileser I., at *Korkhar* (N. of Diarbekr); of Sennacherib at *Bavian* (N.N.E. of Mosul); of Essarhaddon and the kings near the Nahr-el-kelb in Phœnicia (near Beyrouth); of a Sargonid king at *Malthaï* (N. of Mosul). The British Museum contains the results of Layard's excavations, especially the numerous series of reliefs of Assur-nazir-pal and Assur-bani-pal, and less important series of Tiglath-pileser III. and Sennacherib, the obelisks of Assur-nazir-pal and Shalmaneser II., and the latter's bronze gates. The Museum of the Louvre is especially rich in the series of Sargon reliefs found in this king's palace by Place. There are small collections of reliefs at the Vatican Museum, at the Historical Society in New York, at Amherst College, etc. The British Museum is especially rich in remains of industrial art of all kinds, while Assyrian seals and cylinders are numerous, not only there and at the Louvre, but also in the collections mentioned on p. 35 as being rich in Babylonian carved gems.

CHAPTER V.

PERSIAN SCULPTURE.

BOOKS RECOMMENDED. Coste et Flandin, *Voyage in Perse.* Dieulafoy, *L'Art Antique de la Perse; L'Acropole de Suse.* Lenormant, *Histoire Ancienne de l'Orient.* Nöldeke, *Persepolis, Die Achaemenischen und Sassanidischen Denkmäler,* with photographs by F. Stolze. Perrot and Chipiez, *History of Art in Persia.* Rawlinson, *The Five Great Monarchies of the Ancient Eastern World.* Texier, *Description de l'Arménie, de la Perse et de la Mésopotamie.*

THE ELAMITES. The Elamite kingdom, with its capital at Susa, rivalled in antiquity the civilization of Babylonia. In fact, for a certain period in the third millennium B.C., it held a large part of Babylonia under its dominion. We know from documentary evidence that the Elamites practised sculpture, but, as no excavations have been undertaken as yet that would disclose their monuments, we can judge of their style merely from a few rock-cut sculptures. The kingdom was destroyed, shortly before 650 B.C., by the Assyrian king Assur-bani-pal, and the country afterwards became a province of the Persian empire, distinguishing itself in art from Persia proper by a stricter adherence to Assyrian and Babylonian traditions, as has been shown by the interesting discoveries made by M. Dieulafoy at Susa, where the use of enamelled bricks for relief sculpture prevailed over stone.

THE PERSIAN EMPIRE AND ART. The Persian civilization arose, at the close of the sixth century, upon the ruins of the Babylonian and Assyrian powers, and it inherited their artistic style, which was at first the predominant element in the devel-

opment of the different branches of art throughout the empire. This element was, however, speedily tempered by the introduction of two strong influences; that of Egypt after its conquest by Cambyses, and that of Greece after the Persian contact with the Greek cities of Asia Minor.

In sculpture, however, the Assyro-Babylonian style was at first preserved in almost its original purity. Some subjects, such as the human-headed bulls and the king fighting monsters,

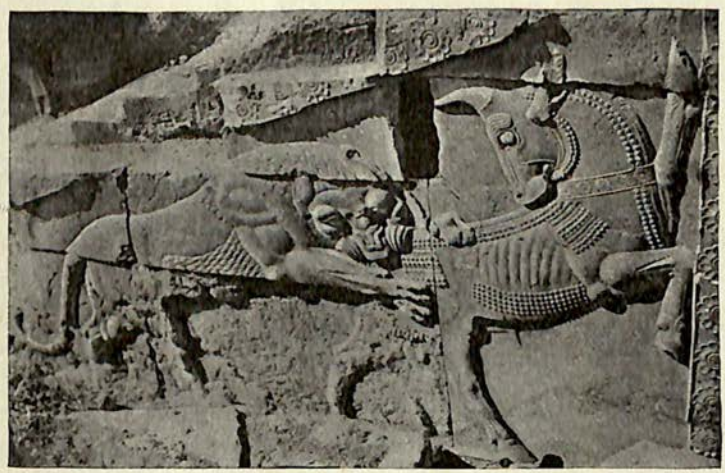

FIG. 17.—LION ATTACKING A BULL. APADANA OF XERXES. PERSEPOLIS.

were treated so much in the same style that they appear to be almost copies. The main difference lay in the greater roundness of Persian technique, in its loss of the force and directness of Assyrian art, in the lack of vitality and expression in the figures, and in the narrowness of the range of subjects—all of which are qualities that might be expected in an art that was not original but derived. At the same time, there was often visible a trace of archaic Greek influence, especially in the treatment of drapery and in the decoration. As in Assyria, the relief was the favorite form of sculpture, and it was also

in connection with the royal palaces that the great masses of sculpture were employed. The new form of the Persian palaces made the arrangement of the sculptures somewhat different from that in the Assyrian royal residences, and there was not the same opportunity for continuous friezes and for variety of subjects. Reliefs decorated both sides of the main stairway ascending to the palace. The entrances were flanked, as in Assyria, by colossal winged bulls. The Apadana, or main hall, of the Persian palace, which, with its many rows of columns, was quite an innovation in the East, was decorated with the reliefs of the king and his attendants. The reliefs were not upon slabs used as a facing for brick walls, as in Assyria, or for detached decoration, as often in Babylon, but were carved in the stone used in the construction itself, in the limestone sub-structures of the palace platforms and the faces of the limestone portals. No full-sized statues in the round are known to have existed.

HISTORY, SUBJECTS, METHODS. Persian sculpture flourished little over a century, consequently it has but little history and varies only slightly during the course of its development. We notice toward the close the increased influence of Greek artists from Thessaly or from Asia Minor. The earliest sculpture known is that of the winged figure of King Cyrus, standing in an attitude of adoration, carved over a door jamb at Pasargadæ, and dating probably from the first years of Darius. The largest series of sculptures thus far discovered is that of the palace of Darius at Persepolis. The subject of these sculptures is the glorification of the king. All the figures are represented as directing their steps toward a central point. A double procession, on either side of the stairway, mounts the steps, and there is another procession higher up on the inner faces of the door frames. These are the subject-peoples bringing to the king their gifts and tributes—horses, wild asses, camels, rich stuffs, rare products, objects in precious metals; and these figures are passing through the long array of life-

guards, officers, and courtiers, the Medes in flowing garments and the Persians in tight-fitting dress. Further on we see the king, either enthroned on his high platform supported by caryatid-like figures of the conquered nations, or walking under a sunshade, or plunging a dagger into some wild beast who represents the foes of his majesty.

The range of Persian sculpture was the glorification of the

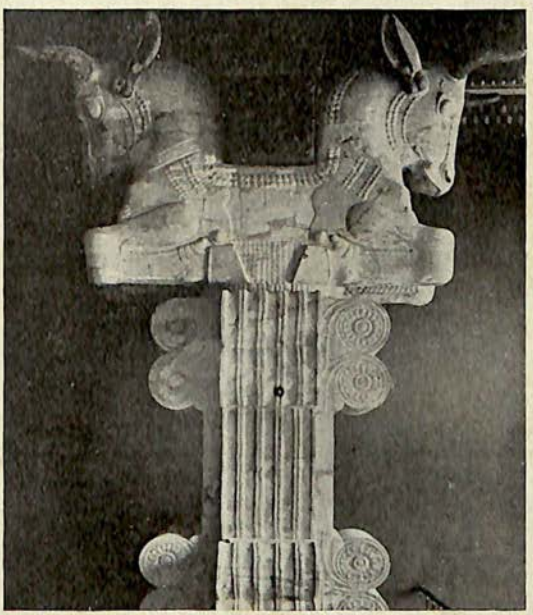

FIG. 18.—BULL-HEAD CAPITAL. PALACE OF ARTAXERXES AT SUSA. LOUVRE.

king in one great composition. In the rock-cut relief of the royal tombs the same subject was repeated in a simplified form. There was no variety, as in Assyrian art, either in subject or in treatment. As no distinct event, but only a symbolic representation, was given, the scene had an air of unreality. At the same time, it had distinct merits. For the first time Oriental sculpture attempted to give the soft texture of dra-

pery and imitated its natural folds, and here we trace distinctly the influence of archaic Ionic Greek sculpture. There was also a distinct advance in the ability to bring sculpture into its proper relationship to architecture. Instead of scattering scenes broadcast over the surface, as in Egypt, in fine disregard of any distinctive grouping or subordination; instead of using sculpture as an art connected with architectural structure, as in Assyria, the Persians showed some of the Greek conception of the harmonious relationship possible between the two arts. Thus, the processions carved on the sides of the staircases followed the natural architectural outlines, as was the case later with the stairway at Pergamon, and the faces of the limestone portals were used for reliefs, like the inner sides of the Roman triumphal arches. But this peculiar merit was shown especially in the use of sculpture for distinctly architectural decoration. The colossal bull-capitals at Persepolis and Susa were masterpieces. The treatment of the bulls in these works was the greatest triumph of Persian sculpture, for naturalism, technique, and spirit.

EXTANT MONUMENTS. Casts of a number of the sculptures of Persepolis have recently been made for the South Kensington (London) and Metropolitan (New York) Museums. Aside from the great capital from Susa, in the Louvre, there are no important pieces of Persian sculpture in Western museums.

CHAPTER VI.

HITTITE SCULPTURE.

BOOKS RECOMMENDED. Barth, *Reise von Trapezunt.* De Cara, *Gli Hethei-Pelasgi.* Hirschfeld, *Paphlagonische Felsengräber; Die Felsenreliefs in Kleinasien und das Volk der Hittiter.* Humann und Puchstein, *Reisen in Kleinasien und Nordsyrien.* Perrot and Chipiez, *History of Art in Sardinia, Judæa, Syria, and Asia Minor.* Perrot et Guillaume, *Exploration Archéologique de la Galatie et de la Bithynie.* Puchstein, *Pseudohethitische Kunst.* Ramsay, Articles in *Journal of Hellenic Studies;* "Early Historical Relations of Phrygia and Cappadocia," in *Journal of Royal Asiatic Society,* Vol. XV. Sayce, in publications of the Society of Biblical Archæology. Texier, *Description de l'Asie Mineure.* Ward and Frothingham, in *American Journal of Archæology,* 1888–89. Wright, *The Empire of the Hittites.*

THE HITTITE KINGDOM. Under the general term of Hittite we group the sculptures produced in the north of Syria and in a large part of Asia Minor, especially in that part adjacent to the Assyrian frontier and in Cappadocia. The Hittites were for many centuries the dominant element in a group of tribes in this region, and formed a state that often withstood successfully such great powers as Egypt and Assyria. Their racial affinities and their language are still a mystery, and, until we can read their inscriptions, we can know but little of their history and culture. Carchemish on the Euphrates, Kadesh and Hamath on the Orontes, are the cities of which we read in Egyptian and Assyrian annals. Around them the wars were waged, and they are more familiar to us than the Hittite cities of Asia Minor. The centre from which the Hittites

started in their career of conquest was the northeast of Syria and Armenia, and they gradually subdued the populations of a large part of Asia Minor and the Rutennu tribes of central Syria, finally transmitting the culture of Babylonia to the Ægean and standing by the side of the Phœnicians in acting as a link between the East and the West.

HISTORY AND STYLES. As far as we can judge, the period during which Hittite civilization and art flourished covers some seven or eight centuries, from the time when the Hittites became formidable to Egypt under Seti I. (fifteenth century), until the year 717, when the last of the Hittite states, that of Carchemish, was conquered by Sargon of Assyria. Perhaps the Hittite state of Pteria in Cappadocia was the last survivor of their power, not coming to an end until Crœsus brought destruction upon their great fortified capital on the approach of Cyrus.

The primitive source of much that was radical and important in early Hittite culture was Babylonia. When that great southern empire held sway as far as Syria and Armenia, it impregnated with its mythology, its legends, and its art the populations of the mountainous plateaux of Armenia; and when the various tribes which we include under the name of Hittites started on their career of conquest they carried with them these ideas, profoundly modified by native traits, to the less civilized populations of Asia Minor and the Ægean. Perhaps there is some truth in the legends that Tiryns and Mykenai were founded by emigrant princes from Asia Minor. We may conjecture that the Hittites afterwards felt the influence of Egypt, and we know that the cuneiform system of writing, as well as their own hieroglyphics, were known to them. At the close of their civilization Assyrian art asserted its supremacy over the Hittites even before their cities were brought under the dominion of the Assyrian kings. This is proved by the late German excavations at Sendjirli.

Contemporary records would seem to prove that the Hittites

were very skilful in the use of metals for sculpture, and were renowned for the production of gold and silver vessels. But the only sculptures that have been preserved, beyond a certain number of carved gems, are the reliefs cut in the natural rock

FIG. 19.—HITTITE RELIEF AT CARCHEMISH-JERABLUS.

or carved on slabs of stone and marble used for lining the walls of Hittite palaces. In style these sculptures form a class somewhat apart from the plastic development of Western Asia. While Babylonian, Asiatic, and Persian sculpture developed on the same general lines, each merely a different

phase of the same style, Hittite sculpture has very marked racial characteristics. This is especially the case with the monuments in Asia Minor, for those of Syria show strong traces of both Babylonian and Assyrian influence. As a class these sculptures certainly cannot be later than the close of the eighth century B.C. nor earlier than the thirteenth or fourteenth century B.C., and of these the Assyrian examples appear to be the latest in date.

TYPES AND METHODS. There are certain characteristics that can be applied to the style as a whole. The figures are thick-set and usually with prominent noses and large eyes; they wear shoes with turned-up points, and usually on their heads high conical caps or diadems, though in many cases the female figures merely have their heads draped in a garment which descends over their shoulders. There is a lack of detail, of life, and of animation, and where, as in some cases, the artist has attempted to use detail he shows his lack of artistic ability. In general the work is extremely mechanical, and quite lacking in any of the qualities of high art that characterize Assyrian work of the same period.

Again, there are certain general followings of Assyria, such as in the arrangement of the palaces, in the use of colossal figures of genii at the entrances, in the lining of the lower part of the walls of the interiors with bas-reliefs. There was, however, a far more abundant use of sculpture carved in the natural rock in long processions of divinities, genii, priests, and male and female worshippers. Besides such processional series, we find two or three subjects in very frequent use, especially in Hittite monuments of Syria. These are the hunting scenes copied from those of Assyria; the scene with two female figures of religious import seated on either side of a sacrificial table; and single figures of gods and goddesses and of priests and worshippers.

ART HISTORY. Hittite art was never wholly original: at the same time it was far more so than the art of the Phœnicians,

and showed an ability to assimilate foreign elements. It may even be possible that Assyria reversed matters by borrowing from it something in the arrangement of its palaces. The great similarity makes one original necessary, and this original in its general features was probably the Babylonian palace; though in the text of Sargon's inscription in which he describes the construction of his great palace, excavated by Place at Khorsabad, it is expressly stated that its entrance was constructed on the plan of a Hittite palace.

At Boghaz-Keui, evidently the capital of Pteria, there is a great sanctuary called Iasili-Kaia, not far from the fortified

FIG. 20.—HITTITE RELIEF FROM SAKTCHE-GÖZÜ.

city, in the form of an open-air temple among the rocks. There is a long corridor-like space for the gathering of the people, connected by a narrow passage with a smaller *adyton*, to which the priests alone must have had entrance. The faces of the rocks in both open halls are used for sculptures in low relief. In the main hall are two parallel processions occupying the right and left walls and meeting on the short cross-wall at the end. On the left are forty-five figures, all of them men, while the twenty-two figures on the right side, with one exception, are all women. They represent the male and female deities of the Pterians, with their priests and worshippers. Single figures of deities and priests are in the inner

sanctuary. The figures are in many cases more slender and graceful than any other works of Hittite art, and in some cases show imaginative and symbolic power.

The mound of Sendjirli, recently excavated by the Germans, is but one of over a hundred artificial circular mounds in Northern Syria, in each of which lies buried a town or city, with its double or triple circuit of fortified walls studded with towers and monumental gates, and with its walled citadel within which are the royal palaces. Three periods of Syrian or Hittite art and history have been here brought to light: (1) The early period before the ninth or eighth century, a time of independence, of politics, and of art, though even then we trace a correspondence to Assyrian work; (2) the period of the eighth and part of the ninth century, one of vassalage to Assyria and imitation of Assyrian art by native artists; (3) the seventh century, when the local kinglets were replaced by Assyrian governors and artists either trained in the Assyrian school or themselves Assyrians working in the city. The city of Sendjirli seems to have been destroyed, never to be rebuilt, as early as the sixth century. The sculptures of the gates of both city and citadel belong to the first of these three periods. The citadel gate

FIG. 21.—HITTITE RELIEF AT BOGHAZ-KEUI.

was decorated with a dado of sculptured slabs containing some forty figures, mostly belonging to one grand royal hunting scene, with lions, bulls, deer, hare, and other wild animals—the continuity of the subject being broken merely by the figures of the protecting genii. The principal decoration of the city gates are pairs of colossal guardian lions, one of which was recarved in order to make it more Assyrian in style. There are many other examples of this style of sculpture in this region of Syria, especially at Carchemish, where the Assyrian influence exercised an especially refining influence upon the native style. More crude, and less dependent on Assyria, is a group of monuments from Marash and Rum Qalah.

EXTANT REMAINS. Only a few Hittite sculptures have been removed to Western museums. A few pieces, especially from Carchemish and Biredjik, have gone to the British Museum. Others, beginning with the Marash lions, have gone to Constantinople. The most important accession to the Berlin Museum has been that of the Sendjirli sculptures. The sites in Syria where the most interesting sculptures have been found are Marash, Hamath, Carchemish, Saktche-gözü, Rum Qalah, and, especially, Sendjirli. In Cappadocia are the rock-cut sculptures of Iasili-Kaia, the lions of Boghaz-Keui, and the reliefs and sphinxes of Euyuk. There are rock-sculptures with Hittite hieroglyphs, or in the Hittite style, scattered over a large part of Asia Minor, especially in the inland provinces: for example, in Phrygia at Giaour-Kalessi, in Lycaonia at Ibreez and Eflatoun-Bounar; in Lydia at Nymphi, or Karabel, and Mt. Sipylos.

CHAPTER VII.

PHŒNICIAN AND CYPRIOTE SCULPTURE.

BOOKS RECOMMENDED. A. P. Di Cesnola, *Cyprus Antiquities; Salaminia.* L. P. Di Cesnola, *A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities; Cyprus, its Cities, Tombs, and Temples.* Colonna Ceccaldi, *Monuments Antiques de Chypre, de Syrie et d'Égypte.* Heuzey, *Catalogue des Figurines Antiques de Terre Cuite du Musée du Louvre.* Holwerda, *Die alten Kyprier in Kunst und Cultus.* Metropolitan Museum Handbook No. 3, *Sculptures of the Cesnola Collection.* Ohnefalsch-Richter, *Kypros, the Bible and Homer.* Perrot and Chipiez, *History of Art in Phœnicia and Cyprus.* Reinach, *Chronique d'Orient* in *Revue Archéologique.*

HISTORY. The principal intermediaries between the civilization of the East and that of the West were the Phœnicians. In its physical characteristics, the land that was once called Phœnicia is quite unique. Its narrow band of coast, that stretches between the Mediterranean and the slopes of the Lebanon, is so often interrupted by the extension of the mountains to the sea line that the ancient cities of Phœnicia had no communication by land, but were a series of detached ports, each one a centre of municipal life—an aristocratic republic. The geographical form of their existence precluded any close union even in the stress of greatest danger. Consequently, a common style of art or of industry could hardly be expected. Again, the population of the Phœnician cities was so small and variable, so little given to home-staying, so taken up with life at sea, that no great monuments of art, such as were created by the great Eastern civilizations, were

possible to them. It was entirely in the commercial spirit that works of art were produced by the Phœnicians. They were executed not for home use, but for sale and barter, and consequently there was every reason why the style of their execution should have been, as it was, imitated from that of their more powerful neighbors who had developed a monumental art. We have no traces of monuments belonging to the early period of Phœnician history. There are none of the second age—that of the supremacy of Sidon. It is only after Tyre had wrested from her older friend and neighbor the supremacy of the sea (*circa* 1000–900 B.C.), that we begin to find traces of Phœnician art—monuments the dates of which are more or less certain. Before this period, Sidon had occupied the islands of Cyprus and Crete, had establishments in Rhodes, the Sporades, and the Cyclades, in Thera, Melos, Thasos, and Cythera, and had established relations with the mainland of Greece. In Africa it had built several cities, especially Utica, and had marts in Malta and Gozo. We may attribute to the Sidonian merchants the earliest traces of Oriental artistic influence in Greek lands during this

FIG. 22.—PHŒNICIAN HEAD FROM ATHIENO. METROPOLITAN MUSEUM, NEW YORK.

period, the influence of Egypt being then supreme with the Phœnicians.

Tyre was far more enterprising than Sidon; she carried her commerce very much further, occupied Sardinia and Spain, and established many important colonies in Africa, of which the greatest was Carthage. Until the middle of the eighth century the maritime supremacy of Tyre was not disputed. Then it began to be opposed, and in many cases superseded by the navies of the Greeks and the Etruscans. From that time, therefore, the influence of Tyre was on the wane. While this was going on, Carthage was building up an important empire. She alone of all Phœnician cities undertook a policy of settled conquest—the ruling of a large territory, the permanent establishment of a trained army. When Tyre let fall the sceptre of the sea, the many Phœnician colonies scattered along both basins of the Mediterranean naturally turned to Carthage for help. Then began that memorable contest between Carthage on the one hand and the Greeks, and after them the Romans, on the other, which ended only in the third century B.C. with the downfall of Carthage.

The three great names that are significant, therefore, in the development of Phœnician art and in the history of the Phœnicians as intermediaries between the East and the West are Sidon, Tyre, and Carthage. To these we may add a fourth, Cyprus. While in Cyprus the Phœnician and native art came in contact with the Greeks in a way elsewhere unknown, the importance of Carthage was especially great for the influence of Greece and the Orient upon Italy. Italian trade remained largely in the hands of the Carthaginians, and the contents of the Etruscan tombs of the sixth, fifth, and fourth centuries are ample proof of the fact that the Carthaginians did not disdain to convey to Italy not only Oriental wares, but also the products of their natural enemies the Greeks. After the subjection of Carthage the Phœnicians, not only of Africa but of Syria, came under Roman influence, and the great bulk of

their monuments that are now remaining—such as the votive stelæ—belong to the centuries of Roman rule. In them we still see lingering something of the Oriental spirit, but the dominating style of art is as thoroughly Roman as in the old days it was Persian, Assyrian, Egyptian, or Babylonian.

FIG. 23.—CYPRIOTE STATUE IN THE ASSYRIAN STYLE. METROPOLITAN MUSEUM, NEW YORK.

MATERIALS AND METHODS. The Phœnician coast did not afford any favorable stone or marble for the use of sculpture. The local stone was far inferior to the corresponding material used by the Egyptian and Assyrian artists, and when a very choice work was to be executed the material was imported from Egypt. In the sixth century importation of marble from Greece commenced, and after that period was quite frequently used. But the sculptures in stone, such as the anthropoid sarcophagi, statues of gods, the stelæ, and architectural decorations, form a very incomplete series, and one that does not represent at all continuously the history of Phœnician sculpture. The history is represented much better by small sculptures in bronze and in terracotta. Phœnician monuments in these two materials are found in almost every country where the Phœnicians had settlements or commercial relations. The

main centres, however, were Syria, Cyprus, and Sardinia. The bronzes were generally of a very crude type, poor in execution, and were in the style which was imitated very largely throughout the mainland of western and northern Asia. The most common figure reproduced was that of a standing warrior. If the Phœnicians were comparatively unsuccessful in the casting of metal, they excelled in the engraving and hammering in relief of various metals, a branch of industrial art in which they produced many exquisite works, especially the bowls and platters of silver and bronze in the manufacture of which they had a monopoly throughout the East. Analogous to this work was that of the great shields in bronze, whose design in circular bands was very similar to that of the bowls, and brings Phœnicia into closest relation with early Greek art, as, for example, the Corinthian school of vase painting.

In the making of terracotta figures the Phœnicians borrowed both from Assyria and Egypt, taking from the former the idea of painting terracotta figurines, and from Egypt the idea of faïence figures, showing a sandy frit covered with enamels of different colors. This glazed earthenware was used, however, more largely for decorations than for figures.

At an early date, when Assyrian influence was predominant, the Phœnician artists used ivory with great skill as a material for reliefs in the decoration and manufacture of large and small objects, such as thrones, door-panels, caskets, perfume-boxes, and small statuettes.

TYPES AND SUBJECTS. The types and subjects that were the peculiar creation of Phœnician art were very few. The Phœnician gods, the Baals, the Molochs, the Astartes, the type of the dwarf Herakles, were more or less purely native products, because they were connected with the original worship of the people. But in many cases, as the Phœnicians adopted the worship of the gods of different countries, they also adopted their artistic type. In the elaborate scenes that are often portrayed upon such works as the silver bowls, we find it often

difficult to ascertain the nature of the subject. The theme frequently seems to be used merely for a decorative purpose, without any regard to the significance; and in some instances it is made up of elements borrowed from different sources. The Phœnicians appear to have been the first civilized nation to employ figured compositions, primarily not for the sake of their significance, but purely as decorative material pleasing to the eye and leading to a readier sale.

FIG. 24.—CYPRIOTE STATUE IN THE EGYPTIAN STYLE. METROPOLITAN MUSEUM, NEW YORK.

CYPRIOTE SCULPTURE. It is usual to treat Cypriote sculpture as a branch of Phœnician art, and yet it forms a very distinct class, having but slight connection with what we know of various branches of Phœnician art. Cypriote sculpture has far closer analogy than Phœnician with the development of the art in Egypt and Assyria on the one hand and in Greece on the other. In contrast to the products of Phœnician industry, its works were executed for the island itself, and not for export and sale. It therefore developed the monumental side of sculpture instead of the industrial, and the greater part of its produc-

tions were executed in the round. The Cypriote artist used stone in preference to any other material, and in this also he varied from his Phœnician brother. The art showed great activity between the seventh and the third centuries B.C., and proofs of the immense production of its artists can be seen in many museums, especially at New York, in the British Museum, the Louvre, and at Berlin.

The population of Cyprus was of a mixed character, in part Asiatic and in part Greek. Constant communication was maintained with both the East and the West by means of the Phœnicians, who had important stations on the island. The Cypriote civilization was therefore called upon to combine, in a way perhaps unique in history, the elements of Oriental and Greek culture. The earliest sculptures thus far discovered are influenced very strongly by Assyrian models, and yet it is evident that this influence is not directly through the study of original Assyrian work, but indirectly through the medium of Phœnician copies. The fundamental Oriental influence upon Cyprus was always that of Egypt. Assyria merely touched the surface. The analogies to Assyria in the early works lie mainly in the profile and form of the face, in the long beard and pointed cap. Even in these works we find no trace of the vigorous modelling of the Assyrians, their strong muscular development, their love of detail. At the close of the seventh century or the beginning of the sixth, the Egyptian influence superseded the Assyrian and lasted until it was replaced by the influence of the Greeks. This Egyptian influence showed itself in the attitude of the figure, in the clinging character of the drapery, in the head-dress, in the drapery about the waist, and the designs upon it borrowed from Egyptian monuments.

There follows, in the fifth century, a Græco-Cypriote style. For a long time it was thought that Cypriote sculpture served as a model and an example to archaic Greek sculpture; but, now that the origin of archaic Greek art has been pushed back into the seventh century, before Cyprus had produced any

works that could have served as models for Greek sculpture as we know it, it is evident that the influence was of Greece upon Cyprus. The resemblance between Greek and Cypriote sculpture during the course of the fifth century was far closer than between the earlier Cypriote examples and the Oriental works that influenced them. Cypriote statues of this period had great analogy to works of the Ionic school, with greater softness and heaviness of proportion. The figures often have the same archaic smile that we see in the figures on the Acropolis at Athens and the sculptures of Ægina.

The statues were usually of life size or slightly larger, and generally represented the divinities worshipped on the Island of Cyprus, such as Aphrodite, Herakles, etc. Relief sculpture was practised with considerable skill, both in high and low relief; but sculpture in the round was a more favorite branch of art. Some of the stone sarcophagi in the Metropolitan Museum are among the finest works of the school. One of these—a sarcophagus from Amathous—shows an interesting combination of Greek with Egyptian and Assyrian art, while a bas-relief representing Herakles and Eurytion, although it treats of a Greek subject, does so in a style almost purely Assyrian.

EXTANT MONUMENTS. The largest collection of Cypriote sculpture —the Cesnola collection—is in the Metropolitan Museum, New York. The Louvre possesses many works of the Carthaginian (African) and Tyrian (Asiatic) schools, as well as some Cypriote sculpture, of which there are also examples in Berlin. Works of Phœnician industrial art are frequent in the museums of Italy, the British Museum, etc. The collections established by the French in Algeria and Tunisia are rapidly assuming importance.

CHAPTER VIII.

GREEK SCULPTURE.

BOOKS RECOMMENDED. Consult the General Bibliography; also, Blumner, *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern.* Brunn, *Geschichte der griechischen Künstler; Denkmäler griechischer und römischer Sculptur.* Collignon, *Histoire de la Sculpture Grecque; A Manual of Greek Archæology; Manual of Mythology in Relation to Greek Art.* Dumont et Chaplain, *Les Céramiques de la Grèce propre.* E. A. Gardner, *A Handbook of Greek Sculpture.* P. Gardner, *Types of Greek Coins.* Heuzey, *Les Figurines antiques de Terre cuite du Louvre.* Jones, *Ancient Writers on Greek Sculpture.* Kekulé, *Die antiken Terracotten.* Loewy, *Inschriften griechischer Bildhauer.* A. S. Murray, *A History of Greek Sculpture; Handbook of Greek Archæology.* Overbeck, *Geschichte der griechischen Plastik; Die antiken Schriftquellen.* Perry, *Greek and Roman Sculpture.*

CATALOGUES OF MUSEUMS. *Athens* (Kavvadias). *Boston* (Robinson). *Berlin Museum* (Conze); cast catalogue (Friedrich-Wolters). *British Museum* (Smith). *Hermitage* (Guedenow). *Louvre* (Froehner). *Munich Glyptothek* (Brunn). *Roman Museums* (Helbig).

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PHYSICAL CONDITIONS. Ancient Hellas signified any country where the Greeks lived. It comprised not merely the country

now called Greece, but also an insular Greece, consisting of the islands of the Ægean and Ionian Seas; an eastern, or Asiatic Greece, with important cities on the coast of Asia Minor, and extending under Alexander as far east as modern India; an African Greece, with cities in Egypt and on the north coast of Africa; and an occidental Greece, with colonies in Southern Italy, Sicily, France, and Spain. This discontinuity of country tended to produce a diversity of interests and character, but the sea was to the Greeks a bond of union. It was their Nile, their Tigris and Euphrates.

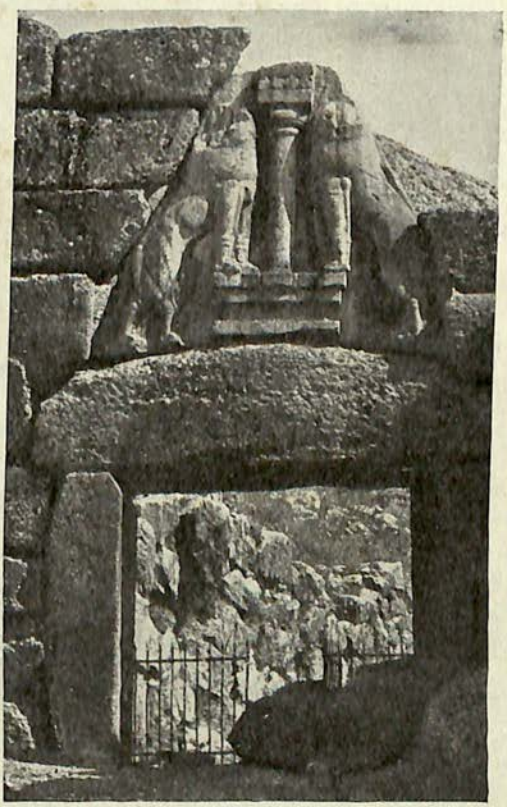

FIG. 25.—LION GATE AT MYKENAI.

Greece proper is characterized by its diversity of landscape and climate. It has many mountains, rivers, and plains. Its inhabitants lived, therefore, under changeable conditions, and had to adapt themselves to summer heat and winter cold. The clear atmosphere permitted the sharply cut features of the landscape to be seen from long

distances. Thus the very configuration of the country was a constant object-lesson in clean-cut forms, and it would be strange indeed if, sooner or later, it had not influenced in part the sculptural sense and the plastic mind of its inhabitants.

SOCIAL CONDITIONS. The history of the Greek world exhibits a lack of continuity similar to that of the land itself. Though springing apparently from the same parent stock, tribal distinctions divided the race. This appears to have been the case in the prehistoric period as well as in later times. That this original stock was Aryan cannot be positively determined by the monuments. A Shemitic and Egyptian impress is apparent upon the earliest Greek art, but from what source springs its independent creative energy is still unrevealed by monumental evidence. Language, mythology, and comparative politics, however, assign to the Greeks an Aryan ancestry.

Geographical conditions led naturally to decentralized forms of government. We find, accordingly, a number of small cities or commonwealths instead of a large, central capital; local rulers instead of a universal monarch; government by aristocratic councils and popular assemblies rather than by a king. The Greek idea fostered local independence and individual freedom. As a consequence of such a system of government, the artistic energies of the people were stimulated by a healthy rivalry. The temples and other monuments were widely diffused, and local schools of art became established at an early period.

Religion was a factor of prime importance in determining the character of Greek sculpture. Originally a worship of the powers of nature, it became under Greek mytho-poetic fancy a complicated system of polytheism. It contained a supreme divinity, but his functions were limited by the existence of other aristocratic divinities and a larger assembly of inferior gods. Below these were the heroes, of semi-human and semi-divine origin. Greek poetry had long stimulated and fostered

these supernatural beliefs. So the sculptor was provided with ideal themes and legends, the common possession and inspiration of his race.

Though separated from each other in a measure by geographical barriers, the Greeks were united not merely by the hereditary bonds of a common ancestry, but by a common warfare against their enemies and by common interests in times of peace. The memorable victories over the Persians effectually preserved Greece from becoming an Oriental province. In the wake of these wars followed a period of unparalleled artistic activity.

The festivals and games, especially the Olympic games, constituted another strong bond of union. Nor was Greek commerce the least important factor in determining the direction of artistic forms. The early intercourse of the Greeks with Egypt brought them many impressions which became indelibly stamped upon their architecture, sculpture, and painting. Their long and often intimate association with the Phœnicians brought Babylon and Assyria to their doors, while their cities in Asia Minor received secondary influences of a similar character.

FIG. 26.—APOLLO OF TENEA. MUNICH.

SUBJECTS. The themes of Greek sculpture were not limited to any one phase of local life. They were religious, civic, domestic, sepulchral, according to the demand.

By far the largest and most important class of Greek sculpture was of a religious character, and more or less closely connected with the temple. Within the temple was the image of the divinity. In the earliest times these images were mere symbols, shapeless stones supposed to have fallen from heaven, or masses of wood or stone hewn in some geometric shape, such as a pillar, column, or pyramid. Even before they assumed human form, these idols were robed, crowned with garlands, and treated as personal beings. Gradually the symbolic stage disappeared, and the gods were fashioned in the likeness of man. Sometimes they were of colossal stature or constructed of costly materials. Other statues, also of a votive character, were placed within and without the temple. These were statues of priests and priestesses or unofficial individuals. Besides statues, there were offered to the gods tripods, vases, images of sacred animals, armor, jewelry, and other objects of a sculptural character.

The sculptor had also much to do with the external decoration of the temples. Into his hands fell not merely the delicate carving of the capitals of the columns, but the figures for the pediments, highly relieved metopes, and the continuous friezes in low-relief. The subjects of the pedimental sculptures were usually, but not always, associated with the divinity to whom the temple was dedicated. In the case of the Parthenon the pedimental subjects were intimately connected with Athene, but in the Temple of Athene at Ægina and of Zeus at Olympia the divinities stand unconcernedly, as if they were invisible spectators of the memorable contests of war and athletic prowess. In some cases the divinity of the temple was not even represented in the sculptures of the pediments. The subjects of the metopes and friezes were usually unrelated to the divinity of the temple. The discontinuous nature of the metopes made the labors of Herakles, contests of the gods and giants, or of Greeks and Amazons, favorite subjects, while processions, assemblies, or battle-scenes were better adapted for the continuous friezes.

In connection with the temples we find represented the whole range of Greek mythology. Here were the twelve Olympian divinities, Zeus, Hera, Poseidon, Demeter, Apollo, Artemis, Hephaistos, Athene, Ares, Aphrodite, Hermes, and Hestia; and the minor divinities, Dionysos, and his cycle of satyrs, seilenoi, nymphs, mænads, and centaurs; Eros, Psyche, and Ariadne; the Muses, Graces, Seasons, and Fates; Pluto and Persephone and Thanatos; Helios and Nyx; the Winds, Tritons, Nereids, River-gods, personifications of mountains and cities; and the heroes, Herakles, Theseus, Achilleus, Perseus, and the Dioskouroi.

FIG. 27.—BRONZE HEAD OF AN ATHLETE. NAPLES.

Besides religious sculpture, there is a class of Greek monuments of purely civic character. These are usually stelæ recording treaties of alliance, honorary degrees, financial records, and the like. Upon these monuments the state, the senate, or the people are represented in mytho-poetic fashion; thus Athens appears as Athene, the senate as a woman, the people as a man. Of civic character also are the official busts, placed on pillars or columns.

Another group of subjects was furnished by the great national games. This class of sculpture consisted of athletes of various kinds, chariot-racers, discus-throwers, runners,

wrestlers, athletes scraping themselves or binding the tænia around their brows, victors in musical contests, or in dramatic or comic poetry. Such occasions furnished one of the early incentives to portraiture, a form of art practised occasionally in Greece from the archaic period onward, but more commonly after the time of Alexander.

Historical sculpture as it had existed in Egypt and Assyria was almost unknown in Greece. Events of importance were commemorated by sculptural monuments, but in mythopoetic, not prosaic fashion. The Æginetans commemorated the victory at Salamis by erecting a temple to Athene, and decorated its pediments by representations of the mythic combats of Greeks and Trojans. The Messenians recorded their victory over the Akarnanians by erecting a lofty pier on which stood a beautiful figure of Nike. Even in the declining years of Greek history, we find at Pergamon the chief memorial of the conquest over the Galatians to have been a huge altar with an enormous frieze representing the Gigantomachia. At the same town, however, a more realistic record was made of the same victories by statues of dying Galatians and fallen Persians.

When we turn from the public to the private life of the Greeks, we find the sculptor and his associates, the workers in bronze and precious metals, the wood-carvers, gem-cutters, and potters all contributing their share toward throwing into beautiful and permanent form the objects which adorned the home. Such were the tables, chairs, chests, vases, cups, lamps, mirrors, and mirror cases, which artistic workmen ornamented with mythological representations; also the objects of personal adornment—the coronals, necklaces, bracelets, and gems. A large class of objects of domestic character is to be found in the terracotta figurines. At an early date these may have been chiefly votive offerings, or, like the Egyptian *oushabti*, made expressly for the tomb; but from the fourth century B.C. they seem certainly to have had a wider function, and to have

been made to give pleasure to the living. These figurines, whether in single figures or groups, are like character studies, furnishing valuable evidence of the life and costumes of the period. Subjects of mythological interest and figures of divinities are common, and occasionally copies or variants of famous statues are preserved in the terracottas. Grotesque

FIG. 28.—HEAD OF DIONYSOS. NAPLES.

subjects also occur; but a larger number are of figures of women, sometimes of extraordinary grace and beauty.

The skill of the sculptor was employed also to beautify the memorials to the dead. In various quarters of the Greek world tombs in the form of temples or chapels, or rock-cut dwellings with sculptured façades, existed from the earliest times, but in Attica and in the Peloponnesos and in Northern

Greece it was customary to mark the last resting-place of the departed with a stele or sculptured slab. These stelæ were variously decorated; some by an anthemion, others represented a doorway or ædicula, in which appears the figure of the departed. Sometimes the deceased was represented in his character as a warrior, a shepherd, a knight; again, his relatives gather about him in a farewell scene or are gathered at a funeral banquet. The burial scene itself, or the funeral procession, was less frequently represented.

TECHNICAL METHODS. The Greeks derived from the older civilizations considerable knowledge of the technique of sculpture, but physical, intellectual, and spiritual conditions gave their art a new direction. For stone sculpture they were practically limited to the calcareous rock and to marble. The rougher material (poros or tufa), though frequently used, was not conducive to the development of a fine art; but, fortunately for sculpture, Greece was well provided with marble. Athens had the quarries of Pentelikos and Hymettos at her very doors; there were quarries also in Lakonia and Boiotia; western Asia Minor was rich in various kinds of marble, and the Italo-Greeks could draw upon what are now the quarries of Carrara. But the most brilliant and uniformly grained marble came from the Greek islands. Of these the marble of Paros was most esteemed, while that of Naxos, Thasos, and Andros was not much inferior.

All Greek sculpture until the time of Lysippos, or possibly a century later, was freehand carving. The instruments used were, a saw to prepare the rough block, sharp-pointed punches to give the first vague form, square and curved-edged and claw chisels to define the surfaces, and a drill for the deep cutting of the drapery. A rod was sometimes fastened upon the front, so that the sculptor might more easily preserve the balance of the two sides of his statue. The most famous sculptors did not hesitate to build up their statues from several pieces of marble or to leave portions of the original mass as supports.

The final surface was rendered more life-like by being rubbed down with oil and molten wax, but the statue was not complete until it was colored and gilded. The rough poros statues were first covered with a thin layer of stucco, with which the color was mixed, or on which it was laid. For marble statuary this stucco covering was unnecessary. In crude examples brilliant color was applied generally and in broad masses, but in the finer works color was more specifically applied for the emphasis of details. Praxiteles considered as his best works those for which he had the coöperation of the distinguished painter Nikias. Gilding for marble statuary was applied to details, as upon the wings of the Eros of Praxiteles or the hair of the Venus de' Medici. Other means were also employed to give color to sculpture, as, for example, the use of bronze for the weapons, etc. The freehand carving of reliefs made that process the reverse of the modern method. The modern conception of relief, based upon the building up of a clay model upon a flat surface, is that of projection from a background. The background is thought of as fixed, and the figured relief varies in projection. The ancient relief was, on the contrary, a carved drawing or

FIG. 29.—DORIPHOROS AFTER POLYKLEITOS. NAPLES.

picture, the external surface of which is the fixed plane, from which in varying degrees the background is cut away. Reliefs, as well as statues, were not finished until polished and colored.

In metal sculpture the Greeks were well versed from early times. Gold and silver and bronze were used for many purposes, where cheaper materials are now employed. Iron and steel played a smaller part. The metals were given form by various processes. A common class of objects were the thin plates of gold, silver, or bronze applied as superficial decoration upon walls, furniture, robes, etc. These were pressed or hammered into ornamental shape either freehand by the *repoussé* method, or more mechanically by the aid of prepared blocks of wood or stone. In early times even metal statues were constructed of thin wrought plates. Again, form was given to metal in the hard state by chiselling and engraving. To this class belonged small wrought objects, also engraved mirrors and cistæ, seals, dies for coins, and inlaid metal-work. The implements used for such purposes were chisels, gouges, burins, files, drills, and polishers. The Greeks were acquainted with various methods of casting metals. They used stone and metal moulds for casting in solid form; and lime, sand, wax, and clay for various methods of hollow casting. As in marble sculpture, they built up bronze statues from a number of parts and welded them together. They understood the gilding of bronze, and the production of bronzes of various shades of color. Thus athletes were of a brownish bronze, and sea figures sometimes of a more silvery hue. Additional polychromatic effect was produced by the inlaying of metals and the use of artificial eyes. But Plutarch's statement that Silanion's bronze statue of the dying Iokaste had pale cheeks, produced by the admixture of silver, and Pliny's that the statue of the raging Athamas by Aristonidas had red cheeks, produced by the admixture of iron with the bronze, were probably not based upon personal obser-

vation. It is now definitely known that the Greeks sometimes coated their bronzes with an artificial patina.

Wood-carving, an art which the Greeks attributed to their mythical Daidalos, was long held in high esteem. Even in the most flourishing period, the crude ancient wooden images of the gods were honored with special reverence. The methods of carving in wood were also, in a measure, transferred to the earliest attempts in stone. There were many woods in Greece which lent themselves to statuary, such as the cedar, cypress, beech, oak, laurel, myrtle, pear, and olive. These woods were carved in the green condition, were painted, and sometimes covered with thin plates of metal. The latter practice probably led to the production of chryselephantine sculpture, of which the most famous examples were the Zeus Olympios and the Athene Parthenos of Pheidias, and the Hera of Polykleitos. These statues were hollow, with an inner framework of iron upon which was an outer shell of wood. On this shell were laid thin plates of ivory and of gold, to represent, respectively, the nude and draped portions of the statue. By some process, unknown to us, the ivory was probably softened and the separate sections juxtaposed with a skilful concealing of the joints. The ivory was then carefully polished and probably colored.

As a material for sculpture, terracotta was used as early as wood. Images of the gods and architectural decoration in terracotta were in common use before stone and marble and metal were employed for these purposes. The larger images were sometimes built up in separate parts, but more commonly the clay was modelled around an inner core of wood which acted as a support. The smaller images, or figurines, were sometimes solid and modelled freehand, but usually were cast in moulds. They were, in the latter case, hollow, and ordinarily had a quadrangular opening in the back, which permitted a more uniform contraction when baking. The figurines of finer quality were carefully retouched before they were

baked. Special parts, such as the bases, hats, fans, were modelled separately and subsequently affixed. After the baking, color was applied. Sometimes only details were marked by color, but more frequently the original material was entirely concealed. A groundwork of white was first laid over the figure, and upon this the colors and gilding were applied. Thus, in all forms of sculpture—stone, metal, wood, and terra-cotta—the finished work was polychromatic.

CHAPTER IX.

GREEK SCULPTURE.—CONTINUED.

BOOKS RECOMMENDED. The works on Greek sculpture before mentioned; also, consult: Articles, *Arbores Sacræ*, *Bætylia*, and *Argoi Lithoi* in Daremberg and Saglio's *Dictionnaire*. Athenian female figures, *Jahrbuch*, II., p. 216; *Musées d'Athènes; Gazette Archéol.*, 1888, p. 84. Athenian poros sculptures, *Mitth. Athen.*, XI., p. 61; XIV., p. 67; XV., p. 84. Beulé, *Histoire de la Sculpture avant Phidias*. Brunn, *Griechische Kunstgeschichte I., Die Anfänge und die alteste decorative Kunst*. Conze, *Zur Geschichte der Anfänge griechischen Kunst*. Delos sculptures, *Bull. de Corr. Hell.*, III., p. 393; IV., p. 29. Delphi sculptures, *Gaz. des Beaux Arts*, XII., p. 441; XIII., p. 207 and p. 321. Furtwängler, *Die Bronzefunde aus Olympia* and *Die Bronzen*, forming Vol. IV. of the official publication on Olympia. Helbig, *Das homerische Epos aus den Denkmälern erläutert*. Homolle, *De Antiquissimis Dianæ Simulacris Deliacis*. Lange, *Die Composition der Aegineten*. Milchhoefer, *Die Anfänge der Kunst in Griechenland*. Perrot and Chipiez, *History of Art in Primitive Greece*. Schliemann, *Ilios, Troja, Mykenae, Orchomenos, Tiryns*. Schuchhardt, *Schliemann's Excavations*.

PREHISTORIC SCULPTURE IN GREECE. The objects found in the earliest cities at Hissarlik, in the northern end of the acropolis at Tiryns, in the pre-Phœnician tombs of Cyprus, in several of the Greek islands, and in the twelfth-dynasty city of Kahun in Egypt point to a prehistoric civilization in Greek lands antedating in its origin that at Mykenai by perhaps a thousand years. The fact that five successive cities lie buried at Hissarlik below the level of the city of the Mykenæan type, is indicative of the probable long duration of this primitive

civilization. We find that stone implements then predominated, though the use of all the metals, even iron, was not absolutely unknown. Pottery was usually handmade, unpainted, and adorned by scratched designs of the simplest character, such as points, zigzags, and straight lines. Even at this early period, however, there was produced occasionally the rosette and a rude scroll-work suggestive of an imperfect acquaintance with Egyptian art. Among the statuettes, crude as was the modelling, the most common form was that of a nude female, in type not unlike the Babylonian goddess.

MYKENÆAN SCULPTURE. The crude prehistoric art was followed by an art represented in the rich finds made at Mykenai. Mykenæan art extended over a period of several centuries (roughly, from 1500–1000 B.C.), and was widely distributed over the ancient world. Its centre was in Argolis, at Mykenai and at Tiryns. But remains of a similar type have been found in Lakonia, at Amyklai and at Vapheio; in Attika, at Athens, Spata, and Menidi; in Boiotia, at Orchomenos; in the Troad, at Hissarlik; in Karia and Phrygia; in Egypt; in Crete and others of the Greek islands; and in Italy, especially in Sicily. It was a powerful type of art, which intrenched itself behind strong walls, in well-built palaces and finely decorated tombs. Mykenæan sculpture was not wholly unrelated to that of the preceding type, but was much further developed, and entered into rivalry with the art of Egypt and Assyria. If the prehistoric period be broadly characterized as the stone age of Greek art, the Mykenæan may be called its age of bronze. Metals were now extensively used, and handled with great skill. Gold and silver were fashioned into diadems, necklaces, bracelets, earrings, ornamental plaques, and masks to cover the faces of the dead. Bronze was extensively used for architectural decoration, as well as for implements of warfare or of peace. The high degree of advancement in metal-work of this period may be illustrated by the two gold cups from Vapheio, and by the inlaid bronze pon-

iards from Mykenai. On one of the Vapheio cups are represented wild bulls untamed, in the other the same animals subjugated by man. Taken together, the subjects of these cups reveal a principle of contrast destined to play a long rôle in

FIG. 30.—METOPE OF THE PARTHENON. BRITISH MUSEUM.

Greek art. The careful modelling of the forms of the bulls exhibits a naturalistic spirit and a power of observation superior to that displayed by the Assyrian sculptors. The bronze poniards were evidently inspired by Egyptian example, with

figured designs beautifully inlaid—but the forms and adaptation of the subjects to the space are Mykenæan and not Oriental.

Decorative sculpture in stone, as it appeared on the columns of the tomb of Atreus or the alabaster frieze from Tiryns or the ceiling of the tomb at Orchomenos, was a translation into stone of ornamental forms more commonly beaten from metal; but the lions in high-relief over the gates of Mykenai exhibit a remarkable freedom of treatment which presupposes some experience in sculpture in the round.

Mykenæan gems, to which class belong the so-called "island stones," reveal an attempt to adapt the composition to the space and a full possession of the technical ability of modelling upon a minute scale. These gems betray the prevalence of an animal worship in which the worshippers are clad in artificial skins of animals, such as the lion, bull, horse, ass, stag, goat, or hog. Recently Mykenæan inscriptions have been discovered in Crete, showing the use of a pre-Phœnician hieroglyphic and syllabic type of written language.

To whatever department of art we turn, we find that the Greeks of this period absorbed many of the ideas, forms, and methods of Egyptian and Babylonian art, not in servile imitation, but reconstructing and adapting them to new purposes.

THE DARK AGES OF GREEK SCULPTURE. The disappearance of Mykenæan art appears to have been due to the inroads of Hellenic tribes from Thessaly, especially the Dorians and Ionians. The process by which new forms were finally established was a gradual one. In some quarters Mykenæan types continued to be reproduced as late as the sixth century B.C.: in other quarters there appear to have been transitional stages, more or less clearly marked, in which changes occurred and yet the continuity of artistic forms was in large measure preserved. These stages are best followed in the pottery, which enables us to distinguish a *geometric style*, in which many Mykenæan motives were reproduced in rectilinear or more rigid form. Then fol-

lowed the so-called *Oriental style*. Mykenæan motives were assigned an inferior position, and greater prominence was given to rows of animals disposed in parallel or concentric bands. Oriental motives, such as mæanders, rosettes, lotus flowers, and various forms of volutes, filled the interspaces. The designs upon metal-work were of a similar character.

It was, however, during this period that Greek mythology

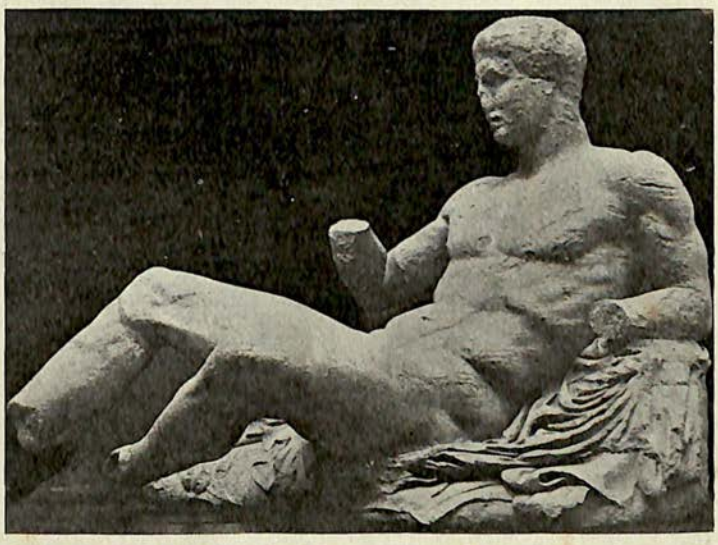

FIG. 31.—THESEUS, OR OLYMPOS, FROM EASTERN PEDIMENT OF THE PARTHENON. BRITISH MUSEUM.

was being formulated and Greek poetry was popularizing many legends suitable for representation in sculpture and the arts of design. If we compare the shield of Achilles, as described by Homer (ninth century), with the shield of Herakles, described by Hesiod (seventh century), we see that the former contained generic subjects—the earth, the seasons, a city in time of peace in contrast with a city in time of war, choral dances, and the ocean: whereas the design of the later shield was not

only more complex, having a large number of subjects, but more specifically Hellenic, being adorned with scenes taken from the new mythology. The early bronze shields found in Crete, and the incised *paterœ* from Cyprus and Southern Italy, illustrate well the decorative sculpture of this period. Its culmination was exemplified by the famous chest of Kypselos, seen by Pausanias in the Heraion at Olympia, and now assigned to the early years of the sixth century. Mere space-filling ornamentation had disappeared, and figured design of a mythological character was firmly established. The old scheme of parallel bands was preserved, and the design appears to have been arranged partly upon the Doric metopal and partly upon the Ionic frieze principles.

FIG. 32.—NIKE FROM WESTERN PEDIMENT OF THE PARTHENON. BRITISH MUSEUM.

Sculpture in the round made slower progress. This was due to various causes. An imageless worship at first prevailed, and it was by very slow stages that, from rude or geometrically shaped blocks of wood or stone, images of the gods in human shape at length arose. The wooden *xoana*, with bodies like tree-trunks or square piers, retarded rather than advanced the progress of sculpture. Nor did the Greeks entertain the

Egyptian conception of immortality which would lead them to make statues for the dead. Technical difficulties also stood in their way. The art of stone-carving came slowly, and only after considerable progress had been made in softer materials, such as wood and clay. The first stimulus to stone and marble sculpture would seem to have been given by the practice of making votive offerings. Thus, in the seventh century, Nicandra of Naxos dedicated an image, probably of herself, to the goddess Artemis of Delos; and, in the same century, Iphikartides, also a Naxian, made and dedicated an image of himself to Apollo. These two types—the draped female and the nude male—constituted a generic form for statues of gods, heroes, and commonplace individuals. In these statues there was no apparent relationship to the sculpture of the Mykenæan period, but they none the less revealed similar influences from Oriental and especially from Egyptian sources. Both types show a rapid development in the following, or archaic stage of Greek sculpture.

ARCHAIC IONIC AND DORIC SCULPTURE. By the sixth century the progress and individuality of Hellenism made themselves felt. Temples of stone or marble were erected on the coast lines of Asia Minor, in Greece proper, in Magna Græcia, and Sicily. Under Oriental, especially Egyptian, tutelage, types of architecture were formed, easily distinguished as Doric and Ionic. The Æolians seem to have been possessed of less artistic individuality, and produced no distinctive types either in architecture or sculpture. Sculpture in this century began to lose its Oriental cast and become a national art. Artists were now held in high esteem, and literary traditions concerning their works, as well as a considerable quantity of the monuments themselves, are preserved to us. The art of working in stone and marble was rapidly mastered, and bronze-casting reached a high stage of development.

The migratory nature of the early Hellenic sculptors makes it difficult in all cases to distinguish Ionic from Doric work-

manship. Nevertheless, the two classes may be broadly characterized. The Ionians were the earliest in the field. They learned from Egypt the lesson of bronze-casting, and carried it even to Dorian settlements. They also were the first to

FIG. 33.—RESTORATION OF THE NIKE OF PAIONIOS.

ascertain the value of marble and to practise the art of marble sculpture. Their work shows a preference for round forms and slender proportions; for light draperies falling in delicate folds, so as to reveal the figure; for frieze-like composi-

tions involving organic groups. The draped female type was rapidly developed by the Ionians.

Doric forms were sturdier, of less slender proportions, of more pronounced muscularity, and with heavy draperies falling in massive folds. The Doric compositions were metopal in character, with figures juxtaposed rather than organically grouped. The nude male type was developed chiefly in the Doric schools. Athenian sculpture, the product of artists of all schools, represented a fusion of Ionic and Doric influences.

ARCHAIC IONIC SCULPTURE. Ionic sculpture of this period is well represented by the draped female figures from Delos and the similar series from the Acropolis at Athens. In these figures the arms were no longer drawn close to the body, but were extended, sometimes gently raising the drapery. Uniformity of type was disregarded, and considerable variety prevailed in pose, in the arrangement of the drapery, the hair, and other details. The nude male type began also to show more freedom. The Egyptian pose of the figure, standing with left foot slightly in advance of the right, remained the same; but the proportions became more normal and the arms freer. The colossal statue of the Didymaian Apollo in the old temple of the Branchidai, near Miletos, was of this character. The type is well preserved in the bronze statue found at Piombino, Italy, and now in the Louvre Museum. The early method of forming statues from plates of bronze riveted together was now replaced by the art of moulding, which Theodoros is said to have introduced and with which he doubtless became acquainted during his visit to Egypt. Seated figures, such as the statues which lined the approach to the temple of Apollo, near Miletos, were a common type in Ionian sculpture of the sixth century. A series of these, chronologically arranged, would exhibit the rapid progress made in naturalistic treatment of drapery, and in the observation of the human form. Ionian sculptures in relief, as illustrated in the Harpy tomb from Xanthos, in sarcophagi from Cyprus,

and funerary stelæ from many quarters, show continuous compositions with organic groups and rounded forms covered by transparent drapery. The principal Ionian sculptors of this period were **Archermos** of Chios, who is credited with having first given wings to marble statues (*circa* 580 B.C.); **Boupalos** and **Athenis**, who developed the draped female type (*circa* 540 B.C.); **Rhoikos** and **Theodoros**, who introduced improved methods of metal casting (*circa* 575 B.C.).

FIG. 34.—POSEIDON, APOLLO, AND DEMETER, FROM EASTERN FRIEZE OF THE PARTHENON. ATHENS.

ARCHAIC DORIC SCULPTURE. The principal Doric centres of sculptural activity were Argos, Sikyon, Ægina, and the provincial schools of Boiotia, Lakonia, Magna Græcia, and Sicily. The great games, especially those held at Olympia, proved a powerful stimulus to the development of an athletic type of sculpture. The nude figure, in its anatomical structure and proportions, was carefully studied, and a greater variety of poses introduced. The principal centres gave thus a new direction

to sculpture, especially to workmanship in bronze. Sculpture in the round occupied the principal, and relief the inferior, share of Doric activity. Figures of the gods retained in many cases the old *xoanon* type at the same time that a revolution in sculptural form was in progress. But even the gods soon submitted to the general transformation, and became more and more like the figures of men. The school of Argos held the leading position in the archaic period, and may now be studied in the sculptures recently found at Delphi. The statues of Kleobis and Biton are heavy in proportion, dating from the earliest years of the sixth century. The metopes of the Treasury of Sikyon, finished about 570 B.C., are more complicated than might have been anticipated, and are suggestive of Ionian influence. Ionian methods of composition are still more evident in the frieze of the Treasury of Siphnos (525–510 B.C.). Here the assembly of the gods may be regarded as a prototype of the eastern frieze of the Parthenon, while the Gigantomachia and the combat of Hektor and Menelaos present more than one motive, which Æginetan and Athenian sculptors carried to a higher stage of development.

In Boiotia the series of statues found at the shrine of the Apollo Ptoos, near Akraiphiai, exhibit a very gradual progress in the direction of more perfect form, but this development was arrested by the more rapid advance of other schools. A similar slow progress is observable in the funerary stelæ of Lakonia; so slow, that when the inhabitants of Amyklai wished for a throne for their colossal *xoanon* of Apollo, they sent for an Ionian sculptor from Magnesia. In like manner, Sicily and Magna Græcia could not wait for the growth of local talent. The metopal sculptures of the oldest temple at Selinous in Sicily exhibit provincial Doric execution of motives which may well have been drawn from an Ionian source.

The acme of archaic Doric sculpture is best illustrated by the pedimental groups from the Athene temple at Ægina, which date from the early years of the fifth century. Here

we see in marble the results reached by a severe training in bronze. This is apparent from the freedom in the attitudes of the figures, which could hardly have been reached if the artists had been trained in so friable a material as marble. It is evident, also, from the general treatment of the surfaces. The composition as a whole is an application of sculpture in the round to architectural purposes. Each figure is a unit by itself, and these units are juxtaposed rather than organically connected. The Greeks upon one side of the pediment correspond, man for man and pose for pose, with the Trojans on the other side. These marble groups were harmonized with the poros stone of the temple by means of color. Some of the accessories were of bronze, others were enlivened by brilliant color, and the whole thrown in strong relief by a blue background.

Prominent among the Doric sculptors of this period were **Glaukias** and **Onatas** of Ægina (fl. 490–460 B.C.), **Kanachos** of Sikyon, **Dontas** of Sparta, **Klearchos** of Rhegion, and **Ageladas** of Argos (*circa* 520–465 B.C.).

ARCHAIC ATTIC SCULPTURE. Athens drew to herself artists from Ionic and Doric schools, and thus secured both grace and strength. The series of poros stone pedimental sculptures recently found in the Acropolis are remarkable for being in low-relief and containing organic compositions. Relief sculpture became now the typical decoration for Attic pediments, and grouping rather than mere juxtaposition of figures the law of composition.

Important also are the series from the Acropolis of draped female figures, developed from Delian prototypes. Ionic influence prevailed again in funerary stelæ such as that of the Discus-thrower, and in reliefs like that of the Apobates mounting to his chariot. It is in the standing male figures that Doric influence is most evident. **Antenor's** (fl. 510–480 B.C.) famous group of the Tyrannicides seems to have combined Doric strength and proportions with the Ionic mode of com-

position. The stele of Aristion (*circa* 520 B.C.), by **Aristokles,** shows the same fusion of influences.

EXTANT MONUMENTS. Archaic Greek sculpture may be best studied from the originals in the museums of Athens, Naples, Munich, Berlin, Paris, and London; and from the collection of casts in Berlin, Dresden, Boston, and New York.

CHAPTER X.

GREEK SCULPTURE.—CONTINUED.

DEVELOPED IONIC AND DORIC SCULPTURE.

BOOKS RECOMMENDED. Besides the general histories of Greek sculpture, consult: Baumeister, *Denkmäler des klassischen Altertums:* Articles, *Olympia, Parthenon, Pheidias, Polykleitos.* Collignon, *Pheidias.* Conze, *Die attischen Grabreliefs.* Flasch, *Der Parthenon-fries.* Furtwängler, *Masterpieces of Greek Sculpture.* Hamdy-Bey et Théo. Reinach, *Une Nécropole Royale à Sidon.* Kekulé, *Die Reliefs an der Balustrade der Athena Nike.* Lessing, *Laokoön.* Michaelis, *Der Parthenon.* Petersen, *Die Kunst des Pheidias.* Treu, *Die Bildwerke in Stein und Thon,* forming Vol. III. of the official publication on Olympia. Waldstein, *Essays on the Art of Pheidias.*

THE IONIAN SCHOOL. In the early part of the fifth century the technique of marble sculpture had been so far mastered as to permit much freer expression of individual character and sentiment. The difference in temperament between the Ionian and Doric races was now more fully marked. This difference would have been even greater, but for the uniting influence of the wars against the Persians and the concentration of artistic interests in Athens. The Ionian schools suffered the severer shock from Persian devastation, while the remoter Dorians rose to their greatest strength. Even the Athenian sculptors sought instruction in Doric schools.

Apart from the influence exerted by Pheidias, the two sculptors who did most to preserve Ionic traditions in this fifth century were Kalamis and Kresilas. **Kalamis** (fl. 460–445 B.C.), possibly of Samian origin, was the earlier and more thoroughly

Ionian sculptor. He worked with equal ease in bronze, marble, or gold and ivory, and was a popular sculptor of divinities. The Apollo Alexikakos, which he made for Athens, and his Hermes Kriophoros at Tanagra appear to have been distinguished for gracefulness. Lucian praises the bashful demeanor, the unconscious and modest smile, and the well-ordered and becoming drapery of his Sosandra. Thus, in the hands of Kalamis, the Ionian draped female statue reached the stage when expressive feeling was as much the sculptor's aim as bodily form.

FIG. 35.—HEAD OF THE HERMES BY PRAXITELES. OLYMPIA.

Kresilas (*circa* 480–410 B.C.), though of Cretan origin and a worker in bronze, is to be classed with the Ionian sculptors, since he also valued the expression of sentiment above that of bodily strength. This would seem to be evident from his success in representing a Wounded Man, and an Amazon made for the temple at Ephesos. His portraits, as exemplified in the bust of Perikles, were also of a character to please the most refined Attic taste.

THE DORIC SCHOOL. Doric sculpture in the fifth century is best represented by the works of **Pythagoras** of Rhegion (fl. 484–460 B.C.) and of **Polykleitos** of Argos (fl. 450–420 B.C.). The activity of Pythagoras lay in the first half of this century and that of Polykleitos chiefly in the second. Both were eminent as sculptors of athletes. The nude male type reached, in their hands, a high degree of development. Pythagoras was a Samian by birth, but his work was essentially Doric. He is

said by Pliny to have been eminent for the expression of muscles and veins, and for improved methods of representing the hair. Diogenes Laertius quotes him as especially successful in the proportions and rhythmical character of his work. The latter quality apparently meant the flowing lines which were now introduced, in opposition to the stiff parallelism of archaic statuary. Wrestlers, boxers, runners, pancratiasts, were accurately distinguished; bodily pose as well as muscular development was expressed with almost perfect freedom. There was doubtless a touch of Ionic gracefulness in the Doric statues of Pythagoras.

In the mean time the old school of bronze-workers at Argos continued to be a centre of academic training. Myron from Northern Greece and Pheidias from Athens attended the school of Ageladas at Argos. But the old traditions were more thoroughly represented in the work of the native sculptor, Polykleitos. His statue, called the Doryphoros, of a victorious athlete holding a spear over his shoulder, is typical of the highest development of purely Doric sculpture in one of the oldest schools. Strong muscular form, without exaggeration, was here brought to such a stage of perfection as to furnish a canon, or norm, of proportions suitable for all similar works. Polykleitos is said by Galen to have reduced to writing a canon of the ideal relations of finger to finger, of the fingers to the hand, of the hand to the wrist, of the wrist to the elbow, of the elbow to the arm, and so on throughout the whole body. There is some reason to believe that a scale of proportions, somewhat different in character, was employed also in early Doric and Attic sculpture, but no school is likely to have had as rigid followers of mathematical formulas as the school of Argos. The Diadumenos, or athlete binding the fillet on his head, was probably made by Polykleitos at a later period of his career, as in the copies remaining to us the attitude is less rigid, the forms rounder, and the hair is treated in a more plastic fashion. Other athletic statues by Polykleitos,

if we may judge from the bases inscribed with his name at Olympia, did not vary greatly in type. Of statues of the gods he seems to have made few; but one, the ivory and gold statue of Hera for the temple at Argos, became the standard for subsequent representations of that goddess. Several of the decorative sculptures of that temple, perhaps by the scholars of Polykleitos, have been recently recovered by the American School of Classical Studies at Athens.

FIG. 36.—FAUN AFTER PRAXITELES. VATICAN.

TEMPLE SCULPTURES AT OLYMPIA. The metopes and pedimental sculptures of the Zeus temple at Olympia illustrate the fusion of the Doric and Ionic spirit which especially characterized the Attic school. Doric forms and costumes occur in conjunction with Ionic methods of composition. The metopes, representing the twelve labors of Herakles, show considerable ingenuity in the variation of the lines of composition. These are in most cases simple and rigid, and symmetrical enough to be classed as Doric; but occasionally, as in the metope representing Herakles and the Stymphalian birds, the Ionic pictorial frieze-method was adopted. The pediments illustrate still better the fusion of Doric and Ionic elements. In the eastern pedi-

ment, the chariot race between Oinomaos and Pelops is Doric in composition. The figures are independent of each other, and the two sides of the pediment balance as rigidly as at Ægina. But the backs of the figures are not finished, and their slight thickness betrays the influence of Ionic methods. The western pediment, representing the contest of Lapiths and Centaurs at the marriage feast of Peirithoos, is Ionic in composition as well as treatment. It involves organic groups, and may be described as a frieze composition applied to the triangular gable. The sculptor or sculptors of these pediments were probably of Peloponnesian origin and trained in the Attic school.

MYRON. The transformation of the Doric by the Athenian spirit is well illustrated by the works of **Myron** (*circa* 492–430 B.C.), a native of Boiotia, trained at Argos, who afterward became an Athenian. In his hands strength and energy and bodily form ceased to be ends in themselves; and were no longer subject to schematic regulation. Myron's aim was essentially naturalistic. He represented the Discus-thrower and the Runner in their most characteristic attitudes. His Cow was considered so life-like as almost to be mistaken for reality. His Athene and Marsyas formed a group impressive, first of all, for its meaning. We no longer think of the nude male and the draped female, nor of Doric and Ionic qualities. His work was broadly Greek, transcending local schools. Myron's style was more varied and original than that of Polykleitos, and his spirit less academic and traditional. He opened the way for the grand style of Pheidias. The influence of Myron may be recognized in the sculptures of the so-called Theseion. The pediments contained compositions arranged on different principles: the eastern pediment followed the Peloponnesian manner and had a middle figure; in the western pediment this figure was replaced by a group. Of the metopes, eighteen were sculptured with scenes from the struggles of Herakles and of Theseus; the remaining fifty were probably decorated with paint-

ings of similar groups. Whether an attempt was made to unify the compositions on the long sides of the temple, it is now impossible to determine. The style of the sculptured metopes reveals the varied action characteristic of Myron, is more refined than that of the metopes of the Zeus temple at Olympia, and is equal to that of the older metopes of the Parthenon. The frieze shows the same characteristics, and foreshadows the principles of composition which are brought to such perfection in the Parthenon frieze.

FIG. 37.—APHRODITE OF MELOS. LOUVRE.

PHEIDIAS AND HIS SCHOOL. After Myron, it is more difficult to trace the distinctions between Doric and Ionic sculptures. The Attic style, having united the best elements from both sources, superseded all others. This was due not so much to the political eminence of Athens as to the superiority of her artists. The greatest of these was **Pheidias** (*circa* 488–432 B.C.). His career reached its highest development under the protection of Perikles, from the year 449 B.C. until his death in 432 B.C.; but many important works were executed during the rule of Kimon. If we may accept the testimony of Pliny, Pheidias began his career as a painter, but soon turned his attention to

sculpture, at first under Hegias of Athens, then under Ageladas of Argos. Sculptural rather than pictorial considerations determined the character of his work. His early training enabled him to attain success in chryselephantine work and in bronze. To the former class belong an Athene at Pellene, an Aphrodite Ourania for a small temple in Elis, and his later and more celebrated Zeus at Olympia and Athene Parthenos at Athens. Of his bronze works his Athene Promachos and the Lemnian Athene, the former famous for its size and the latter for its beauty, were probably both executed under the rule of Kimon. His marble works belong chiefly to his later period. Of these may be mentioned the Amazon for the temple of Artemis at Ephesos, an Aphrodite, and the decorative sculptures of the Parthenon for Athens.

It is difficult to bring the work of Pheidias into comparison with what had gone before, so marked is the advance in conception, in treatment, and in artistic power. He seems to have torn the veil from Olympos and revealed to us the gods in all their grandeur. His Zeus exercised a lasting influence upon the ancient world, as did also his Athene Parthenos. The majesty, dignity, and elevated beauty of his conceptions gave to his work an ideal, poetic character, even in the few instances in which he dealt with purely athletic subjects. His Peloponnesian training gave him a thorough knowledge of proportions and bodily form. But his treatment was more thoroughly plastic, and made its appeal by the total mass rather than by its details. His figures were naturalistic, not mere anatomical studies; and his drapery was no longer stiff and conventional, but fell in natural folds and revealed rather than obscured the form beneath.

In the metopes, the frieze, and pedimental sculptures of the Parthenon we can best study Pheidias's ability in plastic composition. The decoration with sculpture in high-relief of ninety-two metopes, thirty-two on each of the longer and fourteen on each of the shorter sides of the building, presented

a problem as yet untried. And yet, as well as may be judged from their present condition, he succeeded in giving on each side of the temple a united effect with varied individual parts. The frieze was even more effective as a triumph in the art of composition. It was a narrow band, about four feet high and five hundred and twenty-three feet in length, encircling the temple cella at a height of thirty-nine feet from the stylobate. The Panathenaic procession here represented begins on the western end of the temple, and, with its various elements—horsemen, chariots, musicians, and participants in the sacrifices—proceeds along the northern and southern sides, until at the eastern end is represented the head of the procession, the waiting magistrates, the priest and priestess of Athene in the presence of the gods. On each side the frieze presents a composition complete within itself, composed of minor unities and forming a part of the greater whole. Through it all there is a flow of movement, resembling the crescendo and diminuendo in music, terminating with a final chord.

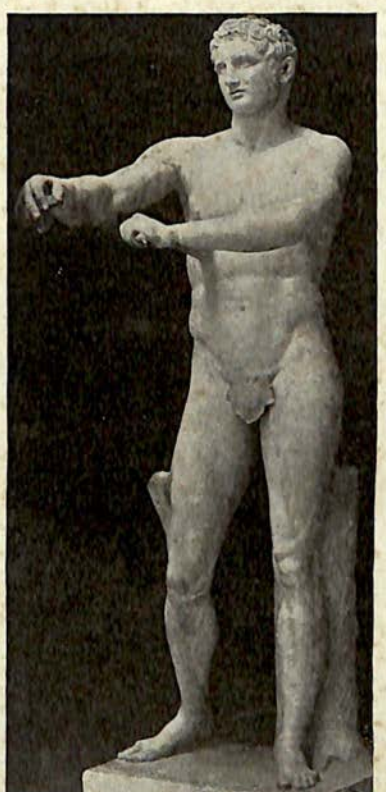

FIG. 38.—APOXYOMENOS AFTER LYSIPPOS. VATICAN.

A similar independence and artistic power was displayed in

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the two pediments. On the western pediment were represented Athene and Poseidon, with other local divinities and heroes closely associated with the Acropolis; on the eastern pediment the birth of Athene was shown as a fact of cosmic importance, in the presence of Olympian and other divinities. The lines of the pediments were not allowed to obstruct the freedom of the composition, and sufficient symmetry and balance were preserved without the effect of parallelism. In some cases, heads of figures projected above the gable lines of the tympanon; in others, the imagination was called upon to complete a group below the line of the pediment; in the centre of the composition was placed a group, not a single figure, as at Ægina and Olympia. Pheidias thus rose above the limitations of archaic composition, and produced a freer method for all classes of decorative sculptures.

THE FOLLOWERS OF PHEIDIAS. The grand style of Pheidias was carried on by his pupils and associates, **Alkamenes, Agorakritos, Kolotes,** and others, whose works now escape identification. In the sculptures of the Erechtheion the Pheidian style survived, especially in the majestic figures of the Porch of the Maidens. A number of funerary reliefs also preserve the style of Pheidias, and closely connected in style with the Erechtheion sculptures is the external frieze of the little temple of Athene Nike on the Acropolis at Athens. The eastern portion of the frieze, with its assembly of the gods, contained more than one motive derived from Pheidias. In the scenes of combat represented on the other sides we find a mannerism which soon degenerated into lifelessness. Of a different character are the balustrade reliefs, with graceful figures of Nike; these already foreshadow the spirit of fourth-century sculpture. Not far removed in style from the Nike temple frieze is the figure of Nike made by **Paionios** for the Messenians and erected at Olympia. In style this figure represents the transition from Pheidias to Skopas. The same transitional character may be observed in the frieze of the Temple of Apollo, near Phigaleia.

This frieze repeats the hackneyed contests of Greeks and Centaurs and of Greeks and Amazons, and exhibits groups juxtaposed without organic relation. The mannerism of the Nike temple frieze was here carried by provincial sculptors to an extreme.

EXTANT MONUMENTS. Developed Greek sculpture may be best studied in the museums of Athens, Olympia, Constantinople, Naples, Rome, Berlin, Paris, and London, and through the collections of casts in the Berlin, Dresden, Boston, and New York museums.

CHAPTER XI.

GREEK SCULPTURE.—CONTINUED.

FOURTH-CENTURY AND HELLENISTIC SCULPTURE.

BOOKS RECOMMENDED. The works on Greek sculpture before mentioned. Also: Baumeister, *Denkmäler*, articles *Mausoleum*, *Pergamon*, *Praxiteles*, *Skopas*. Brunn, *Ueber die kunstgeschichtliche Stellung der pergamenischen Gigantomachie*. Comparetti e De Petra, *La Villa Ercolanese*. Hauser, *Die neuattischen Reliefs*. Schreiber, *Hellenistische Reliefbilder*. Urlichs, *Skopas' Leben und Werke*.

FOURTH-CENTURY SCULPTURE. Perikles's dream of a political Greece under Athenian rule could not be realized. Political supremacy, after the Peloponnesian war (431–405 B.C.) went to Sparta, then to Thebes, and finally to Macedon; but Athens still remained the centre of literary and artistic accomplishment. The fourth century witnessed the decline of state power and the rise of that of the individual; the weakening of supernatural conceptions in religion and a strengthening of naturalistic beliefs; and, finally, a general development in the direction of cosmopolitanism.

The most distinguished sculptors of this century were Skopas, Praxiteles, and Lysippos, whose styles may be taken roughly as representative of the early, middle, and late portions of the century.

SKOPAS (fl. 360 B.C.) in his early works resembled Paionios and the sculptor of the Nike temple frieze, who represented accentuated movement. He decorated both pediments of the temple of Athena Alea, at Tegea (395 B.C.), with excited com-

positions, one being the hunt of the Kalydonian boar, the other the combat between Telephos and Achilles. The heads of heroes, which have been recovered in the excavations at this temple, show that this quality extended to facial expression as

FIG. 39.—THE FARNESE BULL. NAPLES.

well as to bodily form. A stronger example of the same tendency is to be looked for in his Bacchante, where he is said to have breathed divine frenzy into the marble. Something of the violence of the Bacchante is preserved to us in the Amazon

frieze from the Mausoleum at Halikarnassos (350 B.C.), upon which Skopas was employed. According to Pliny, Skopas wrought the sculptures on the eastern side of this mausoleum, **Bryaxis** (fl. 350–312 B.C.) on the north, **Timotheos** on the south, and **Leochares** (*circa* 372–324 B.C.) on the west. It is interesting to find that the sculptures excavated on the eastern side of the mausoleum are of finer quality than the others. The composition is at once simpler and more expressive; the figures are fewer in number, but massed against each other with great effectiveness. There is also in the figures attributed to Skopas a vigorous, living quality, and a preponderance of nude forms.

In other portions of the frieze we find juxtaposed groups and mannered drapery hardly superior in style to the frieze from the Apollo Temple, near Phigaleia. The difference in date between the Tegean sculptures and those of the Mausoleum indicate a long period of activity for Skopas, which may be divided into a Peloponnesian period, in which he seems to have perpetuated the traditions of Polykleitos; an Athenian period, in which were developed refinements of his style; and an Asia Minor period, in which, as in the productions of a virtuoso, there is already evident something of a struggle for effect.

PRAXITELES (fl. 350 B.C.) is the central figure in Greek sculpture of the fourth century. Somewhat younger than Skopas, he represented more fully the ideals of graceful, domestic beauty, which had replaced the more heroic conceptions of the preceding century. While Skopas perpetuated the traditions of action and movement, Praxiteles was the sculptor of rest. He was varied in conception, inventive of new forms, accomplished in technique. Nearly fifty of his works are mentioned by ancient authors. These involve a number of groups of two or three divinities, many single figures of divinities, and a few of human subjects. Though not exclusively occupied with marble, he was, like Skopas, eminently a marble sculptor. Delicate modulations of surface

and a massive treatment of form replaced the sharper contrasts necessitated by the use of bronze. His preference for nude and youthful forms suggests the probability that his early works followed the line of Polykleitan traditions. But he freed the standing figure from the somewhat constrained attitude of the Doryphoros, and gave it an easy, graceful pose, often placing it against a tree-trunk in such a manner as to give to the chief line of the body a rhythmical curve. The proportions of the figure became in his hands more refined and slender, and an oval replaced the square face of Polykleitos. His figure of Hermes carrying the youthful Dionysos, found at Olympia in 1877, enables us to judge of his style by means of an undoubted original. In this group we see a graceful but dignified composition, marvellous technical excellence, and a masterful expression of individual character. The Hermes was probably not a very early nor yet a late work, but one which represented the sculptor in his prime. The reliefs from the base of his group of divinities at Mantineia, made probably from his designs, may be taken as representing his earlier style. They resemble the work of **Kephisodotos** and of **Silanion.** The divinities represented in the works of Praxiteles are chiefly those of the second order. Praxiteles may be said to have established the type for Eros and the Satyr, conceiving them anew in forms of youth and beauty. He also gave new beauty to Aphrodite in his statues of that goddess (undraped) at Knidos and (draped) at Kos. The weakness of the art of Praxiteles lay in its tendency to exaggerate the quality of refinement and grace. In the Sauroktonos and similar statues Apollo lost his manly quality and appeared as a boyish, effeminate divinity.

LYSIPPOS (fl. 330 B.C.) was the most prolific sculptor of the fourth century. His aim appears to have been to produce an effect. This he accomplished sometimes by emphatic size, as in the colossal statues of Zeus and of Herakles for Tarentum, and the diminutive statue of Herakles Epitrapezios; some-

times by individual characterization, as in the striking portraits he made of Alexander and his generals. Again, he appears to have resorted to picturesque modes of composition, as in the battle-group of Alexander at Granikos or in the hunting scene set up at Delphi. A native of Sikyon, he represented the fourth-century bloom of Peloponnesian sculpture. His departure from the Polykleitan canon, which he is said to have taken as his guide, is strongly marked; his statue, the Apoxyomenos, or athlete scraping himself, embodied a new

FIG. 40.—THE DYING GAUL. CAPITOL, ROME.

scheme of proportions. Other sculptors—Praxiteles, Silanion, and **Euphranor**—had contributed to the formation of slenderer proportions; but Lysippos pushed this tendency further, and made a small round head and long limbs emphatic elements of style. Thus Lysippos represented the ebbing glory of fourth-century sculpture.

DOMESTIC AND CIVIC SCULPTURE. The fourth century extended the field of sculpture to the civic and domestic spheres of life. Evidence of this is found in the frieze of the choragic monument of Lysikrates (335 B.C.), with its legendary, lyric theme of Tyrrhenian robbers cast into the sea; also in

the statues of philosophers and poets which decorated the theatres and public places. The tombstones of Athens, with their scenes of every-day life or of tender farewells, also experienced a rapid development in this century; as well as the terracotta figurines of domestic subjects, whether made in Tanagra, Asia Minor, or Sicily. The influence of the best Athenian sculpture was felt over a wide region. From Southern Italy have been recovered the Siris bronzes, showing extraordinarily skilful workmanship. From Melos came a majestic head of Asklepios, and that archetype of graceful beauty, the Aphrodite of Melos, which some recent writers would have us assign to the second century B.C. From Knidos came a Demeter of dignified beauty and pathos; from Ephesos a sculptured column-drum, recording the sad story of Alkestis. Far-away Armenia has given us a fourth-century bronze head, which preserves the qualities for which the Aphrodites of Praxiteles were celebrated. And, finally, Sidon has yielded magnificent sarcophagi with sculptured reliefs of the best fourth-century type. Four of these, in the Constantinople Museum, are of special interest. The oldest sarcophagus is in style somewhat suggestive of the pediments of Olympia, and may perhaps be referred to the late fifth century. The so-called Lykian Sarcophagus is finer than anything Lykia had produced. Its very spirited composition has analogies with the Theseion frieze and other Athenian sculptures. The figures on the Sarcophagus of the Mourners resemble the Muses on the base of the group of statues by Praxiteles at Mantineia. The reliefs on the Large Sarcophagus represent a lion-hunt, and one of Alexander's battles, possibly that of Issos. The fine proportions, delicate moulding, vigorous reliefs, and original coloring of this sarcophagus make it one of the most important monuments in the history of Greek sculpture. It was at first described as the sarcophagus of Alexander, but is now with greater probability thought to be the sarcophagus of Laomedon, satrap of Babylonia, Syria, and Phœnicia.

HELLENISTIC SCULPTURE (323–133 B.C.). The death of Alexander in 323 B.C. left the Greeks in possession of the civilized world, without the centralized power to maintain a kingdom of such wide extent. It was inevitable that separate kingdoms should be founded, as by the Ptolemies in Egypt, the Attalidæ at Pergamon, the Seleukidæ in Syria and Mesopotamia. It was inevitable, also, that Greek art should become modified in different localities by contact with the older civilizations. The monuments of this period, viewed as a whole, should fall into large classes, such as Græco-Egyptian, Græco-Asiatic, and Græco-Persian.

GRÆCO-EGYPTIAN art is characterized by the intermingling of Egyptian and Greek motives, as also by the development of the pictorial form of relief. Jupiter Ammon, the Greek Isis, the Hermaphrodite, the personification of the Nile, the Negro, the more frequent use of the Sphinx, may be traced to this source. Relief sculpture, as used in Alexandria, and which found its way to Pompeii and Herculaneum, now made use of landscape backgrounds and other picturesque details which were foreign to earlier and more exclusively Greek methods.

GRÆCO-ASIATIC art, as represented at Pergamon, Rhodes, and Tralles, showed a change in spirit rather than in form. A new vigor, excited possibly by conflict with the Gauls and a preference for showy, striking themes, characterized the art of this period. The sculptures from Pergamon bear witness that Greek artists still retained the highest technical excellence. These sculptures fall into two classes: (1) Those referable to the time of Attalos I. (241–197 B.C.) and (2) those of Eumenes II. (197–159 B.C.). To the former class belong a series of statues representing fallen Gauls, Persians, Amazons, and Giants, probably copies of a bronze group sent by Attalos to Athens. A marble original, the famous Dying Gaul, formerly known as the Dying Gladiator, is a fine example of this class. The sculptures of Eumenes are represented by extensive remains

of two friezes from the great altar of Zeus at Pergamon. The larger frieze portrayed the Gigantomachy, and the smaller the history of Telephos, the legendary founder of Pergamon. These friezes exhibit advanced anatomical knowledge, originality and variety in design, and extremely vigorous action. Several famous statues of this period—the Apollo Belvidere, the Diana of Versailles, the torso of the Belvidere, and the Laocoön—show such strong analogies to certain groups in these friezes as to enable us to associate them in the same general

FIG. 41.—ATHENE GROUP FROM ALTAR AT PERGAMON. BERLIN.

class. The names of several sculptors who worked at Pergamon are known. They are **Isigonos, Pyromachos, Stratonikos, Antiochos, Praxiteles, Xenokrates, Athenaios,** and **Epigonos.**

The group of the Laocoön, a typical example of emotional sculpture, was executed by three Rhodian sculptors, **Agesandros, Polydoros,** and **Athenodoros.** It can be assigned to the same general class as the Pergamene sculptures, and does not differ from them sufficiently to be made the basis for a distinct Rhodian school.

Somewhat further removed in type is the group known as the Farnese Bull, by **Apollonios** and **Tauriskos** of Tralles. Here an elaborate story is told in a complex group. A dramatic moment is selected in which Zethos and Amphion are about to fasten to a wild bull Queen Dirke, the oppressor of their mother Antiope. The group was probably designed for an open park, and was intended to be seen from all points of view. This involved principles of composition for which Greek sculpture had furnished few examples. But, aside from this, the group is overcrowded with incident and displays pictorial methods in sculpture. Emotional, dramatic sculpture, a straining for effect, seemed to be demanded by the spirit of the times.

GRÆCO-PERSIAN sculpture may be looked for where Persian influences had previously prevailed. We recognize this mixed art in many of the objects from the Cimmerian Bosphoros and from Northern Russia. In the relief sculptures of Hellenistic temples or tomb façades in Asia Minor we frequently see Persian motives, such as the Lion attacking the Bull, the Chimæra with sharply curved wings, the Horned Lion. In Delos we find columns with bull-headed capitals; and in the Propylaia, at Eleusis, reliefs and goat-headed capitals which may be described as Græco-Persian. In Antioch in Syria has been discovered a beautiful sarcophagus, with reliefs of Græco-Persian lions attacking bulls.

EXTANT MONUMENTS. Originals by Skopas are in Athens and the British Museum; the Hermes of Praxiteles is at Olympia, the Aphrodite of Melos in the Louvre; the Sidon sarcophagi are in Constantinople, the Pergamene sculptures at Berlin. Hellenistic sculpture abounds in the museums of Italy.

CHAPTER XII.

ITALIC AND ETRUSCAN SCULPTURE.

BOOKS RECOMMENDED. *Annali, Bullettino e Monumenti dell' Istituto di Correspondenza Archeologica.* Brunn and Körte, *I Rilievi delle Urne Etrusche.* Dennis, *Cities and Cemeteries of Etruria.* Falchi, *Vetulonia.* Inghirami, *Monumenti Etruschi.* Martha, *L'Art Étrusque.* Micali, *Monumenti per servire alla Storia degli Antichi Popoli Italiani; Monumenti Inediti.* Milani, *I Frontoni di un Tempio Toscanico. Monumenti Antichi* (Acad. Lincei). *Museo Gregoriano. Museo Italiano di Antichità Classica,* 1884. *Notizie degli Scavi di Antichità.* Zannoni, *Scavi della Certosa.*

ANCIENT ITALY AND ITS SCULPTURE. The history of Italy until two centuries after the foundation of Rome still remains extremely obscure. The peoples that inhabited it, the time of their advent into the peninsula, the circumstances of their progress and decline, their relation to each other, are all largely a matter of conjecture, based either upon literature, tradition, or archæological evidence. We can hardly state more than that there were from the earliest times two currents of emigration, one by land from the north and the other by sea from the south; that the land invaders were probably the more numerous and certainly the least civilized; that the Oriental and Greek civilizing influences came in periodic waves, through immigration and commerce, and powerfully affected the less civilized races.

There is but little unity in the pre-Roman sculpture of Italy, in its styles, its subjects, its methods, or its growth. The character of the monuments first brought to the notice of the inhab-

itants by means of commerce was not calculated to develop the sentiment for monumental sculpture, or to relate the art integrally to the life of the people. Nor was there any plastic sense among the Italic tribes, the Etruscans, or the native tribes of Hellenic origin. Sculpture, when developed, was essentially utilitarian and had little æsthetic mission. It was employed to decorate objects of use and ornament, and when it was brought, at a late date, to the service of mythology, that

FIG. 42.—ETRUSCAN SARCOPHAGUS. BRITISH MUSEUM.

mythology was but a transcript of those scenes from Greek myths that seemed to the Etruscans suitable to illustrate the life, death, and future of their dead.

MATERIAL AND METHOD. Bronze, terracotta, stone, marble, and silver were used by the Italic and Etruscan sculptors. In bronze work the earliest reproductions are in *repoussé* relief, of which good examples are the situlæ or buckets, especially interesting for the development of sculpture in the region north

of the Po during the fifth and fourth centuries, and, in a more advanced style, in the third century. The similarity of the Tuscan work to the Greek is sometimes so great as to make it almost impossible to distinguish them apart. Terracotta was, however, the favorite material for sculpture throughout Central and Southern Italy from the sixth to the third centuries, and nowhere can the sculpturesque possibilities of this material be seen so well exhibited as in the history of sculpture in these early Italian schools. It was used instead of stone or marble during nearly the entire period for the temple sculptures. The gables and friezes were of terracotta slabs, in high or low relief, fastened to the wooden framework. Similar reliefs were used on a smaller scale in the decoration of tombs. The acroteria and antefixes were usually figures, busts, or heads, in relief, of terracotta, and were used on a large scale throughout the south of Italy.

Stone was used at first mainly in connection with funerary sculptures. At least as early as 600 B.C. reclining stone statues on funeral beds were executed for the domical tomb of Vetulonia. Soon afterward carved stone stelæ were erected to mark the site of the graves through a great part of Etruria. Not until late in the fifth century does the use of large carved stone or terracotta sarcophagi come in, and then only for a limited time and in a restricted region. In the following century, when Etruscan art had taken so overwhelming a Greek character, it became the fashion (cremation being the favorite rite) to preserve the ashes of the deceased in small oblong marble urns with covers. The faces of the effigies were covered with reliefs of funerary significance, and the cover was surmounted by the figure of the deceased individual and his wife. The great mass of late Etruscan sculptures belongs to this class of monuments, which exercised considerable influence upon the formation of Roman sculpture, and then, in its turn, was reacted upon by the Roman school.

HISTORY. An examination of the Peninsula as a whole shows

that the earliest monuments of sculpture date no further back than the seventh century B.C., and that they are to be found mainly in maritime Tuscan Etruria. The entire region north of the Po was unproductive until the fifth century, when it began to produce certain funerary and industrial objects in a barbarous style that can be divided into two schools: the *Euganean*, with its centre at Este, which was thoroughly independent, and the *Villanova* style, with its centre at Bologna, which was a crude branch of Etruscan art. These two schools remained almost unchanged until the time of Roman domination. South of the Po we find that the present province of Tuscany, with part of Umbria and the Roman section of Etruria, furnished the great bulk of sculpture during the entire pre-Roman period. The Roman province proper, with the cities of the Sabines, Marsi, Volsci, and Hernici, have thus far furnished hardly a single monument. Farther south the art was essentially Greek, except at Capua, which appears to have been a meeting-place for early Etruscan and archaic Greek art.

ORIENTAL OR ARCHAIC GREEK. Confining ourselves, therefore, to Etruria proper, where alone we have a continuous series of monuments interesting in the history of art, we find that the first period—that of the eighth, seventh, and sixth centuries—is essentially Oriental or Archaic Greek. At that time Etruria was still dependent for its objects of luxury and art upon the Eastern market and upon the Phœnician merchants, especially those of Carthage, who still retained the dominion of Italian waters. The Etruscans themselves were slowly making their conquering way through the cities north and east of their primitive settlement near Monte Amiata. This movement, begun in the eighth century, did not end until the close of the sixth century, with the conquest of Perugia. Clusium, Arretium, Volaterræ, Ruscellæ, and Vetulonia were among the last cities to resist them. In several of the cities of Etruria which were, according to tradition,

of "Pelasgic" (*i.e.*, primitive Greek) foundation, we find monuments apparently antedating the Etruscan conquest. The Regulini-Galassi tomb at Vulci, and other tombs with domical or arched vaults, notably the recently discovered chamber at Vetulonia, were certainly not the work of the Etruscans, whose tomb-chambers invariably copied wooden constructions with flat or gabled ceilings. The contents of the tombs of this class, and of thousands of contemporary tombs of lesser importance, show that sculpture was at that time put almost entirely to decorative purposes and utilized in the service of industrial and not of monumental art, and that, furthermore, the great majority of the objects found were imported, and were either of Phœnician manufacture or brought by the Phœnicians from Egypt and Western Asia. Extreme luxury was indulged in by the women, who wore earrings, bracelets, and necklaces of gold having decorations of heads, figures, and reliefs. The house furniture appears to have been rich, judging from the tombs,

FIG. 43.—ARTEMIS FROM LAKE FALTERONA. BRITISH MUSEUM.

which contained silver bowls, bronze tripods, and candelabra, jewelry cases, couches, etc. The style of these works is always Oriental, even when one discerns the hand of a native artist, and it bears not even a remote resemblance to the later native Etruscan art. The same judgment may be passed upon the few remains of contemporary monumental sculpture. The earliest examples appear to be the stone female figures, about life-size, lately discovered in the domical chamber of *la Pietrera* at Vetulonia. They are completely nude, and are represented either rigidly reclining on their backs on funereal couches, or standing upright, the pointed base on which they stand being fixed in the ground. The proportions are good, and the heads interesting and of precisely the same type as the heads on the gold jewelry found in the earliest Vetulonian tombs. Almost contemporary with these unique female figures are the earliest of the stone stelæ usually marking the tombs of men, especially warriors. The connection with Greece as well as with the Orient is based not only upon the traditions of Greek emigrations, but upon the continuous relations with Greece as shown by the fact that Cære, and probably also Tarquinii, had treasuries at Delphi, and were therefore regarded as Greek cities during the seventh century. Bronzes of the sixth century, found at Perugia (Perusia) and Chiusi (Clusium), antedating the capture of these cities by the Etruscans, are of purely Ionian Greek style. These objects, therefore, although not equalling the Oriental in number and influence, hold a distinct place in this early period.

The next period is that of the—

ARCHAIC ETRUSCAN style, in all its primitive crudeness, realism, and love of the horrible; and it is the only period when Etruria is but little influenced by other nations, although even now we perceive traces both of the lingering of Oriental and the more frequent incoming of Greek wares. It lasts through the fifth century and the early part of the fourth. The importation of Greek Corinthian and black-figured vases had a

strong influence upon the style of Etruscan sculpture, especially upon the funeral bas-reliefs and the bronzes. The shapelessness of the figures betrays the copying of flat models. The sites of the tombs are now often marked by sculptured stelæ and figures in place of the earlier undecorated cones. In the warrior figures on the stelæ, in the winged lions or sphinxes in stone that guard the entrances, we trace Oriental traditions. Some early reliefs on large sarcophagi seem copied from the banquet scenes on Greek vases; while on some carved stone cippi there are mourning scenes in low-relief of extreme realism, which give the truest measure of early Etruscan sculpture, with its lack of artistic sense both in composition and design.

This lack of artistic sense is also well illustrated by some early cinerary urns of stone or terracotta in the form of hollow statues, seated or standing, with removable heads. Among the large sculptured sarcophagi of the period are two of remarkable interest—one in the Louvre and the other in the British Museum. The realism of the strongly marked and ugly features is enhanced by brilliant coloring and by an elaboration of the most minute details of costume and ornament. During this period we no longer find as great a wealth of jewelry and other objects in metal in the tombs: these are partly replaced by the less expensive earthenware vases, at times imported from Greece, especially Attica, at times of home manufacture. The most important works were, without doubt, the terracotta sculptures with which the gables of the Etruscan temples were decorated. Such were the gables of the temple of Jupiter Capitolinus in Rome, executed by Etruscan sculptors.

THE HELLENIC PERIOD, or the third period, lasts during a great part of the fourth and third centuries. Etruscan art became more supple and varied in its forms, threw off some of the crude qualities of its realism, and not only attempted to copy closely the style of the numerous works of Greek art imported either directly or from the cities of Southern Italy, but adapted to its use a large number of the scenes of Greek

mythology. Terracotta, which had hitherto been the favorite material, was now rivalled by bronze and marble. With the spread of the practice of incineration, the small marble cin-

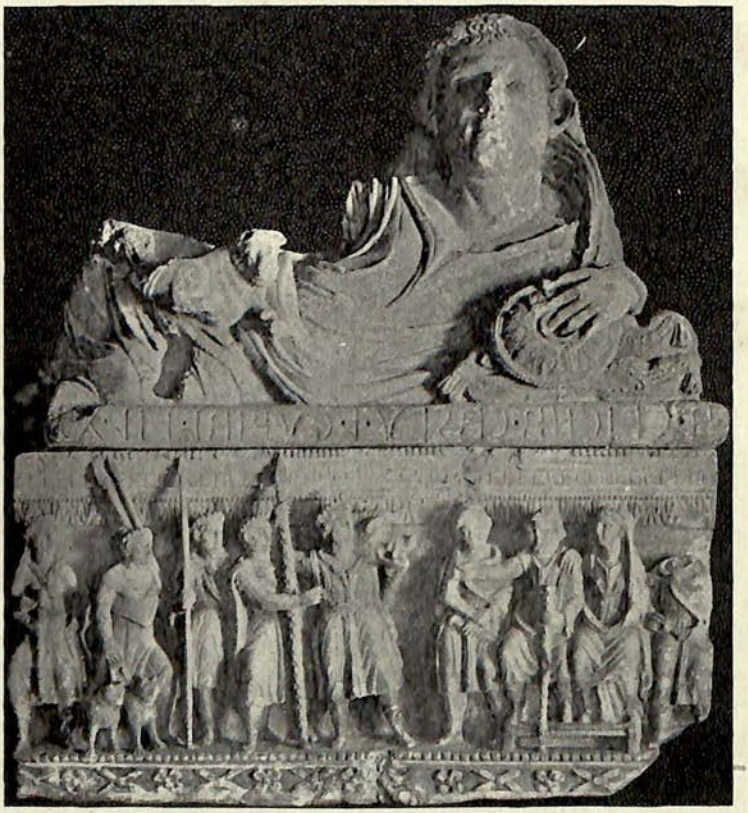

FIG. 44.—ETRUSCAN CINERARY URN. VOLTERRA.

erary urn, with reliefs on its sides and reclining figures on its cover, were manufactured by the thousand. The bronze-workers had become so skilful that their works were eagerly sought for, even in Attica. There was a revival of decorative

art, shown especially in the multitude of bronze engraved mirrors, in the famous *cistæ*, or jewel-cases, in arms and armor, and in statues. The Romans found two thousand bronze statues in Volsinii alone in 280 B.C. Very few bronze statues have been preserved that may be regarded as Etruscan. The Wolf of the Capitol, the Minerva, and the Chimæra seem to be Greek. The Mars of Todi, the Orator of Florence, and the Child with the Bird in the Vatican seem genuine examples of Etruscan work. Terracotta continued to be in use for temple sculptures. Only a few fragments of the gable statuary of this period remain; for example, some figures from a temple at Luni, in the Florence Museum, others from an unknown temple in the Vatican Museum, and from the temple of Juno at Falerii, in the Papa Giulio Museum at Rome. The style of these works is partly or entirely Hellenic.

There came a time when Etruscan sculpture, after having exercised considerable influence in Rome, became merged in the general development of Italian sculpture under the direction of the Greek artists established in Rome during the last two centuries of the Republic.

EXTANT MONUMENTS. Etruscan sculpture may be best studied in Italy at the Museo Civico of Bologna, the Museo Archeologico at Florence, the local museums of Volterra, Perugia, and Chiusi, and at Rome in the Vatican and Papa Giulio Museums. The British Museum and the principal Continental museums have representative examples of Etruscan urns, terracottas, bronzes, sarcophagi, and jewelry.

CHAPTER XIII.

ROMAN SCULPTURE.

BOOKS RECOMMENDED. Bernouilli, *Römische Ikonographie.* Brunn, *Denkmäler griech. u. römischer Skulptur; Griechische u. römische Portraits.* Detlefsen, *De Arte Romanorum Antiquissima.* Dütschke, *Antike Bildwerke in Oberitalien.* Imhoof Blumer, *Porträtköpfe auf röm. Munzen.* Lanciani, *Ancient Rome.* Martha, *L'Archéologie Étrusque et Romaine.* Matz und von Duhn, *Antike Bildwerke in Rome.* Overbeck, *Geschichte der griechischen Plastik.* Perry, *Greek and Roman Sculpture.* Philippi, *Ueber die römischen Triumphalreliefs.* Robert, *Die antiken Sarcophagreliefs.* Schreiber, *Atlas of Classical Antiquities.*

ROME. It may seem at first singular that sculpture should have developed so late in Rome. The Etruscans to the north, and the Greek and Græco-Italic cities to the south, practised it in profusion during the fourth and fifth centuries of Roman history, while Rome appeared to remain perfectly aloof, or satisfied itself with occasional terracotta sculptures from the hand of Etruscan sculptors—as in the temple of Jupiter Capitolinus—or dedicated an occasional statue in imitation of the Greek custom. Even in the fourth and third centuries B.C., the numerous portrait-statues and busts set up in Rome, the works of mediocre Etrusco-Greek sculptors, appear to have been valueless for the history of art, and interesting mainly as showing how the Roman mind sought to make sculpture of practical service, for the satisfaction of personal vanity or ambition.

But there were several reasons for the entire lack of a native-born, national Roman art of sculpture. As a people the

Romans were as devoid of true plastic sense as the Etruscans, and as a people they also held the practice of art in the greatest contempt, and as work fit only for slaves.

PORTRAITURE. The very fact that there never was any development of plastic art in Rome in the service of religion — but only in the service of ancestral worship and self-glorification—carried with it as a consequence the absence of all idealism and all inspiration. The thousands of portrait statues that encumbered the Forum in the third and second century B.C. were probably the work of Etruscans. The restriction of sculpture to so naturalistic a branch, and the development of an extremely realistic kind of portrait sculpture, were encouraged by the Roman practice of having in their houses the effigies of all their ancestors, rendered as faithfully as possible. As drapery was quite conventional, the resemblance was confined to the heads, and this led to the sale of ready-made statues, the heads of which were separate and executed to order. The funeral procession which formed so large a part of Roman public display was the occasion for bringing forth all these ancestral effigies. Living persons resembling the deceased were made to take part, and in all cases the utmost fidelity of detail was aimed at, as in the case of a figure representing Cæsar, showing his gaping wounds.

FIG. 45.—STATUE OF AUGUSTUS. VATICAN.

Surpassing in numbers the class of works just mentioned

were the honorary statues. These were of many varieties: military statues (*loricatæ*), and civil and religious (*togatæ*); equestrian, standing and seated; statues to women, statues erected by decree, by subscription, or by private individuals to themselves or members of their family. The ultimate development of this fashion led to the erection in all important cities of statues of the deified emperors and their families, often in special temples. Beginning with the reign of Augustus, mythology was more fully represented in sculpture by combining Greek and Roman myths, by copying Greek types of all periods, and by affording hospitality to many varieties of Oriental myths—such as the Persian and Egyptian. The minor native deities, the genii, the lares and penates, Silvanus and the rural gods, found expression as soon as the Roman mind became more plastic and receptive.

MATERIALS AND METHODS. Terracotta soon went out of fashion, and bronze remained the favorite material until Greek influence became supreme. Sculpture in the round was almost exclusively used up to the time of Augustus, when marble began to replace bronze. Sculpture in relief received a consequent development and became, if we except portrait busts, the most characteristic form of Roman sculpture. In pursuance of the true Roman policy of the supremacy of utilitarian motives, the Romans developed all forms of architecture connected with secular and popular display, ceremony, use, or pleasure; and sculpture was used almost entirely, not, as in Greece, in connection with the temples and sacred enclosures, but as a decoration for forums, peristyles, theatres, amphitheatres, basilicas, baths, circuses, gateways, bridges, arches, and columns. There were as many as three thousand bronze statues in the theatre erected by Scaurus in 58 B.C. Then came the development of those unique and magnificent forms of architecture combined with sculpture which are exemplified by the triumphal arches, the commemorative columns, and the Altar of Peace (Augustus). The desire for such a display spread to private

individuals, whose houses and villas were filled with statuary of every quality.

GREEK INFLUENCE. The artistic education of the Romans really began during the course of their conquests of the Greek cities of Sicily, Magna Græcia, Asia Minor, and Greece itself. The impressions produced by the thousands of examples of the greatest productions of Greek sculpture, then brought to Rome, was fundamental in forming Roman taste. It is also well known how many Greek sculptors established themselves at Rome during the two centuries before and after Augustus, coming from every part of the Hellenic world to the one city whose wealth afforded an opportunity for the exercise of their talent. And yet, how different was their public position from the honored one enjoyed by their predecessors of the free Hellenic world. In Roman estimation art was a thing to be turned out by the yard, and slaves were the sort of men to do it. It cannot be said that the Romans lacked the opportunity to realize the beauties of sculpture. There was a continuous influx of masterpieces of all periods, from the time of the

FIG. 46.—STATUE OF JUNO. TUMINELLO, ROME.

capture of Syracuse by Marcellus in 212 B.C. until the reigns of Nero and even Hadrian, when there was collected in Rome a majority of all the great works produced by five centuries of Greek art throughout the Hellenic world in Europe and Asia. All the art treasures amassed by such rulers as Philip, Pyrrhos, and Perseus, all the monuments of Capua, Tarentum, Corinth, and the principal Greek sanctuaries and cities of the mainland and Asia Minor, were collected in the capital of the Empire. And yet they excited at most an intellectual curiosity and enjoyment, but did not stimulate emulation. After the supply of originals was exhausted, recourse was had to numerous copies of famous works. The desire to collect and hoard was apparently insatiable among the wealthy Romans, and if this led to carelessness of execution and true artistic value, it has been of use to science, because the types of valuable originals irreparably lost have thus been preserved in copies.

HISTORICAL DEVELOPMENT. Although Hellenic influence can be traced quite early in Rome, the Etruscan style seems to have preponderated until the close of the third century B.C. After that, though the city was rapidly filled with Greek works, it is difficult to find traces of a school of Roman sculpture until just before the time of Augustus. During the emperor's reign a spirit pervaded sculpture different from anything before or after, and approaching more closely to the Greek standpoint. This idealism of the Augustan sculptures is well exemplified by the beautiful reliefs of the *Ara Pacis Augustæ*, the famous Altar of Peace erected in 12 B.C. on the return of Augustus and the pacification of the Empire. The largest of the two series of reliefs that decorated the wall surrounding the altar contained two sacrificial processions moving forward with slow dignity and comprising many members of the imperial family, the college of priests, attendants, and victims. The heads of the imperial personages are so idealized as to make identification almost impossible in most cases, quite in contrast to the novel realism of Roman portraiture.

Although eminently graceful, the figures lack the force given to later sculptures by a higher relief, greater vigor of movement, and an individual character. Augustus was noted for his love of simplicity in art, and for a strong predilection for the archaic masters of Greek sculpture. He not only brought to Rome many masterpieces of pre-Pheidian sculpture, such as works by Bupalos, Endoios, Hegias, and Myron, but he encouraged the imitation of the style by contemporary Greek artists of the "archaistic" school, such as **Pasiteles** and **Arkesilaos.** As soon, however, as the influence of Augustus was removed, the Roman school showed a tendency to follow the picturesque, comic, and grotesque style of the *genre* school of Alexandria, as well as the dramatic style of Asia Minor. At this time the respect with which works of Greek art had usually been treated seems to have largely disappeared.

FIG. 47.—MARCIA, SISTER OF TRAJAN.

Nero and Caligula were more destroyers than patrons of sculpture, and surpassed in their vandalism the earlier exploits of Verres, stigmatized by Cicero.

The development of relief sculpture on sarcophagi, which

in the time of Augustus was rescued from the mechanical level of the Etruscans and raised to the sphere of an art, continued on a grand scale. Many of the sarcophagi of the first two centuries of the Empire, such as those of the Licinii, are superb works. Portraiture also, reached, during these two centuries, its greatest perfection before dying out under Caracalla. The Greeks never did any work in this domain as great as was then done by the artists of Rome. The artists of the Ptolemies alone, had foreshadowed this application of psychological intuition to sculpture, and the Herculaneum bronzes show, as mere art, an even higher power than the best Roman work. But Roman portraiture was a whole art-world in itself. A gallery of the best examples illuminates history.

FIG. 48.—MARCUS AURELIUS SACRIFICING BEFORE THE TEMPLE OF JUPITER. CAPITOL, ROME.

Roman relief sculpture during the first century of our era developed away from the idealism of Augustus, and produced a series of important decorative works on a large scale, such as the arches of Titus and Trajan, the columns of Trajan and Marcus Aurelius, which are of extreme interest to the student of history. The earlier of these are the finer. The reliefs of the arch of Titus are perhaps the best productions of monumental Roman sculpture. The pictorial element predomi-

nates, the figures are in different planes; there is more movement, animation, effectiveness. The figures themselves are heavier, the draperies more rich. Almost as fine, from the purely artistic standpoint, are the reliefs of the column of Trajan, which possess an equal value as giving a picture of the Roman army in all the vicissitudes of a campaign—camping, marching, and fighting. The pictures have the merit of extreme exactitude, but they have lost some of the suppleness and technical ability of the earlier work. Single figures among Trajan's sculptures, like those of the barbarian prisoners, show that in larger works Roman sculpture had gained rather than lost in power and dramatic intensity.

Aside from a cold and artificial revival in the time of Hadrian, when, by the choice of rich materials and the use of high finish, the artists sought to make up for their loss of mastery, there is almost an uninterrupted decadence, at first slow, under the Antonines, who sought to arrest the decay, but becoming quite rapid in the third century, until, in the time of Maxentius and Constantine, there were no sculptors capable even of making fair copies. During this century there was a return to the mechanical multiplication of carved sarcophagi, as in earlier Etruscan days.

EXTANT MONUMENTS. Besides the important standing monuments in Rome, Beneventum (arch), the Rhenish province, the south of France, Roumania (Adam-Klissi), and Africa, works of Roman sculpture are present in large numbers in almost every museum: in Rome, in the Vatican, the Albani and Torlonia Museums; the Capitoline, Forum, and Baths of Diocletian Museums. The British Museum, the Louvre, and the Berlin Museum are especially rich among the collections outside of Italy. In these and other more local collections we can study the variations of Roman art that arose in Gaul, along the Rhine, in Egypt, in Northern Africa, and among the Phœnicians.

CHAPTER XIV.

EARLY CHRISTIAN AND BYZANTINE SCULPTURE.

BOOKS RECOMMENDED. Bayet, *L'Art Byzantin; Recherches pour servir à l'Histoire de la Peinture et de la Sculpture Chrétiennes en Orient. Bullettino di Archeologia Cristiana.* De Rossi, *Roma Sotterranea.* Diehl, *Ravenne.* Ficker, *Die altchristliche Bildwerke im christlichen Museum des Laterans.* Garrucci, *Storia dell' Arte Cristiana* (2 volumes on sarcophagi, ivory carvings, etc.). Grimoard de Saint Laurent, *Guide de l'Art Chrétien.* Kraus, *Real-Encyclopaedie der christlichen Alterthümer; Geschichte der christlichen Kunst.* Le Blant, *Les Sarcophages Chrétiens de la Gaule; Les Sarcophages Chrétiens Antiques de la Ville d'Arles.* Martigny, *Dictionnaire des Antiquités Chrétiennes.* Pératé, *L'Archéologie Chrétienne. Revue de l'Art Chrétien. Römische Quartalschrift der christlichen Alterthümer.* Schultze, *Archaeologie der christlichen Kunst.* Smith and Cheetham, *Dictionary of Christian Antiquities.*

GENERAL CHARACTERISTICS. The most characteristic fact about the development of art from the rise of Christianity to the Renaissance in the fifteenth century was the supremacy of architecture. The æsthetic qualities involved in love of beauty, orderly symmetry, and artistic form, in poetic conceptions and exuberance of imagination, all have their outlet in architecture. In painting, not external beauty but internal significance, was required. Sculpture, on the other hand, was not used either as a medium for teaching, as painting was, or, like architecture, as an æsthetic vehicle. It therefore played a very secondary part, and not until the close of the twelfth century did it begin to resume its old part as an important factor in the development of art. The Gothic cathedral paved the way for the Renaissance.

The vicissitudes of sculpture during the fourteen centuries before the Renaissance may be described under three heads:

I. EARLY CHRISTIAN—third to sixth centuries.
II. BYZANTINE—sixth and seventh centuries.
III. MEDIÆVAL—eighth to fifteenth centuries.

Early Christian sculpture began at the time when the technique of the art was on the high road to decay. The first two centuries of the Christian era were barren of any Christian monuments. In the third century a few works show that technical decadence was not yet complete, but, this being the period of greatest persecution, no development was possible. No workshops for the free treatment of themes of Christian sculpture could be established when it was a capital offence to be known as a Christian. Many examples of carved sarcophagi found in the catacombs of Rome show that the Christians did not hesitate to order and purchase, for their more illustrious deceased, sarcophagi carved by pagan workmen in pagan workshops, whenever the ornamentation or the figures did not convey a pagan religious significance, or when such subjects had been adopted, as in the case of the group of Cupid and Psyche, into the cycle of Christian subjects and were thus common to both. Only with the reign of Constantine, early in the fourth century,

FIG. 49.—THE GOOD SHEPHERD. LATERAN, ROME.

did sculpture of a strictly Christian character make a forward movement, and that at a time when the art had reached the lowest technical decadence. The multiplication of works which ensued is, therefore, interesting mainly from the point of view of iconography; that is, the development of Christian ideas and subjects in art. Sculpture at this time brings us face to face with the ideas of early Christians about death and future life, and shows us the form of their faith as sharply and as clearly as do the works of the Church Fathers. And it does this in a way to bring us closer, perhaps, to the inner heart of the people. The early Christians followed the example of the Etruscans and Romans in covering their sarcophagi with subjects that had no special connection with the particular deceased, but were related to conceptions of death and the future life. The subjects selected were often taken from the primitive liturgy that was recited at the bedside of the dying, and, as in the words of the litany the soul about to take its flight calls upon Christ to deliver it from eternal death as in the times of the past He delivered the three children from the fiery furnace, Daniel from the lions, and brought the Hebrews across the Red Sea, so sculptors represented these prayers upon the sarcophagi by carving the very scenes from the Old Testament.

Non-religious sculpture for some time varied but little in its technique and themes from that of the pagan period. Art continued its earlier traditions, and the Byzantine emperors followed in the footsteps of the emperors at Rome. Triumphal arches and columns and statues were decorated and erected in a style that shows a continuous decadence. Such were the arch of Constantine at Rome and the columns of Theodosius and Arcadius at Constantinople. Numerous statues of emperors and empresses, and of families of great personages, continued to be executed with diminishing frequency and skill. Great use was made for decorative purposes of earlier works. Even in imperial images painting gradually superseded

sculpture, so that, finally, in the seventh or eighth century, sculpture had ceased entirely to be employed for these purposes. During this period, marble came to be used less and less as the favorite material, while metal increased its vogue. The last of the fine imperial statues appears to have been the great equestrian bronze figure of Justinian, which he erected after his victory over the Persians in 543. After his reign, other statues were erected of Justin the second, Mauritius, Justinian the second, Phokas, Philippicus, and, even at the close of the Iconoclastic period, of the Empress Irene and

FIG. 50.—EARLY CHRISTIAN SARCOPHAGUS. LATERAN, ROME.

her son. All these have perished, and Italy appears to possess the only remaining example of these late imperial statues. It is a standing figure of bronze, thought to represent Heraclius, the conqueror of the Persians. It was washed ashore on the shipwrecked vessel that was probably bearing the statue from Constantinople to be set up in Rome or Ravenna.

MATERIALS AND SOURCES. Great varieties of materials were employed. Marble served mainly for the sepulchral monuments and for the carved sarcophagi in the catacombs, and in the cemeteries above ground. In a few cases marble was also used for statues, as in the statue of St. Hippolytus, and a number of statuettes of the Good Shepherd. Marble reliefs

were also used to decorate the church pulpits, as in the ambones of Ravenna and Salonica. Internally, stucco work was employed very successfully to decorate walls or ceilings. Examples of this rare kind of work are in the vault of a chapel in the catacomb of Calixtus at Rome, dating from the third century; on the walls of the baptistery at Ravenna, and forming the dado of the inner walls of the cathedral at Ravenna, of the fifth century. However, as the divorce between architecture and sculpture had been pronounced at the very beginning of Christian art, it is natural that the sculptors should turn themselves more and more to the employment of metals, especially gold, silver, and bronze. There was also some religious sentiment that led to the preference of precious material in the making of the figures that formed the object of religious cult. This tendency, which became more pronounced in the sixth, seventh, and eighth centuries, is the main reason for the destruction of the majority of the works of this period and for our consequent imperfect acquaintance with its sculptural development. The decoration was usually centred around the high altar and the confessional beneath it. Here were often figures or reliefs of Christ and the apostles, and scenes from the life of Christ and from the Old Testament. The objects used in the services, and which were kept in the treasury of each church, although belonging to the category of smaller sculpture, become more and more our main reliance for tracing the history of the art. Such are the pyxes, the diptychs, and the book covers of carved ivory, the patens, the ampullas, and other vases of gold and silver, the eucharistic doves, altar fronts, and altar canopies.

SUBJECTS. Symbolism played such an important part in the art, as well as in the literature, of the early Christian period that it is not surprising to find that it permeates sculpture so thoroughly. Inanimate symbols were employed, such as the vine, the Constantinian monogram, the Alpha and Omega as symbols of Christ, the palm emblematic of martyrdom, the

ship of the church, and the four rivers of the four Gospels. Other symbols were animate; for example, the dove as a symbol of the soul, the sheep or lambs representing the disciples, the peacock as a symbol of immortality. Figured compositions also had usually a symbolic meaning. Sometimes they were borrowed directly from pagan art, even in detail. Such was the case with Cupid and Psyche, and Orpheus. Sometimes there was only an external and fortuitous resemblance, as in the case of the similarity of the Good Shepherd to the Hermes

FIG. 51.—CHRISTIAN SARCOPHAGUS IN S. LORENZO FUORI LE MURA.

bearing the Ram. Very often subjects were taken from the Old Testament, which was always close to the hearts of the early Christians, and in this case those were selected that were either closely connected in the Christian mind with providential care and the future life, or were types that could be used as symbolic or allegorical of the new dispensation. Examples of the first category are those illustrating the liturgy for the dying already referred to, such as Daniel with the lions; examples of the second are Moses striking the rock, the temptation by the serpent, and the translation of Elijah. More popular than all, however, were instances of miracles in the

life of Christ. Finally, there were scenes from daily life, portraits, and decorative designs similar to those of pagan art. The latest sarcophagi, with their scenes of Christ triumphant and as teacher, are intimately connected with the contemporary monumental decoration of the basilicas of the fourth century, especially with the wall-mosaics.

MONUMENTS AND HISTORY. The sarcophagi, which form the great bulk of the monuments upon which these scenes were carved, were of a size suited to contain one or two bodies, and were carved usually on all four sides. On a small number there was a single continuous relief covering the entire front, especially in the subject of the Crossing of the Red Sea. The reliefs were usually arranged in one or two stories, each consisting of a number of compositions. Very often these compositions were supported by columns bearing an architrave, a gable, an arch, or a shelf-like top, but even more often the subjects were placed side by side without any separation. At times, only a few separate figures were carved, in the centre and at the angles, the rest of the surface being strigillated. The covers of the sarcophagi were also often carved, both at the corners and along the edges, with a narrow band of reliefs. In the centre of the front there was frequently a circle of a shell, and within it portrait busts of the deceased. The positions were usually quite simple, the figures were few and arranged upon a single plane. They were carved in high-relief, and have little or no background or decorative setting. In this characteristic, in which they present so strong a contrast with the picturesque compositions of Roman historic sculpture, they show a return to Greek simplicity. The most interesting collection of sarcophagi are in the Lateran Museum at Rome and in the museum at Arles.

The most noted single sarcophagus is that of the prefect of Rome, Junius Bassus. This sarcophagus, which dates from the year 359, is a good instance of the more elaborately carved works, and an enumeration of its subjects will give a good idea

of the usual grouping of subjects in early Christian sculpture. Beginning from the left-hand side of the upper zone we have: (1) The Sacrifice of Isaac; (2) the Denial of Peter; (3) Christ enthroned teaching; (4) the Arrest of Christ; and (5) Pilate washing his Hands. On the lower zone we have: (6) Job on the Dung-hill; (7) the Temptation of Adam and Eve; (8) Christ entering Jerusalem; (9) Daniel between the Lions; and (10) the Arrest of Peter. It is very seldom that an entire sar-

FIG. 52.—IVORY TRIPTYCH OF THE CRUCIFIXION.

cophagus is devoted to a single subject. This is done only in such cases as the History of Jonah, the Crossing of the Red Sea by the Israelites, and the subject of Christ and the Apostles or Christ teaching. Only a few of the sarcophagi carved with figures date from the third century; the great majority belong to the fourth and early fifth centuries.

Rome appears to have been the centre of early Christian sculpture in the reigns of Constantine and his successor during the fourth century. This was quite natural, for the greater

part of the important works of art executed throughout the empire were by order of the emperors. The political centralization which was the keynote of Roman polity extended to the fine arts, which were practised by large guilds whose members had but little independence. Hence there was great uniformity of style. The south of France, especially the city of Arles, appears to have followed very closely in the footsteps of the Roman school, with some interesting variations, and, as a source of information, it is of great value in point of numbers and interest. When, in the fifth century, the imperial capital was transferred to Ravenna, that city became the successor of Rome in sculpture as well as in other branches of the fine arts, changing the Roman style for one with stronger Oriental elements. This school flourished until the close of the early Christian period; but, coming as it did at a time when marble sculpture was declining in favor, its productions were less numerous and less representative of the art of the age.

There are a number of monuments of sculpture dating from the fifth century which form a connecting link between the early Christian and Byzantine styles. Chief among these are an ivory lipsanoteca now at the Museum of Brescia, and the carved wooden door of S. Sabina in Rome. These two monuments are superior to the bulk of earlier sculpture, in having more grace and more perfect technique, a greater refinement of type, and a more spiritual conception of the subjects of Christian art. They represent the first wave of Greek influence in Italy. The gate of S. Sabina probably dates from the time of Pope Celestin I. (424). It originally included twenty-eight panels in relief—sixteen large and sixteen small ones—arranged in rows of four. In this work the artist sought to establish, as was so often done in the sculptures of the sarcophagi, an analogy between Old and New Testament subjects. Ten panels have disappeared. Among those that remain, three large compositions belong to the Life of Moses, one to the History of Daniel, and one to that of Elijah. In

the series from the New Testament the most important are those from the Passion of Christ, for they are among the earliest attempts to represent this part of the life of Christ, which was repugnant to the early artists. In fact, on this door there is probably the earliest known representation of the Crucifixion. In the largest of these compositions we find a wealth and picturesqueness of detail, a skill in the juxtaposition of episodes, and a freedom of handling far surpassing the work of the sarcophagi. The last and most poetic of the compositions represents the youthful Christ between *A* and *Ω* in a laurel circle, holding an open scroll with the letters of his symbolic name, *IXΘΥΣ*. This work stands for the symbolism of Byzantine art in contrast with the purely historical tendencies of the Roman school. It is imaginative and dramatic. At the same time, it stands halfway between monumental sculpture and the smaller works in ivory and the miniatures which form the bulk of the remaining figured monuments of succeeding centuries.

FIG. 53.—BRONZE STATUE OF HERACLIUS. BARLETTA.

The ivory box at Brescia is earlier than the door of S. Sabina, and although it contains five subjects from the cycle of the Passion, it stops short of the last painful episodes which appear on the door. Contemporary with the developed style of the sarcophagi, it has a poetry, delicacy, and dramatic power far superior, and yet it shows that Italian art had not yet felt the influence of Constantinople. This is but one of a number of works which show that we must regard the majority of carved sarcophagi as the work of artisans, for the sculptors who produced the great majority of ivory carvings of the same period have a style that is far more correct, more artistic, and representative of the highest development of the period.

BYZANTINE SCULPTURE. The earliest monuments of Byzantine sculpture are those in which we notice that the Christian art of the East had begun to throw off some of its Roman characteristics and to show itself a descendant of Greek art. This style announces itself early in the fifth century in such works as the ivory reliefs of Galla Placidia and Valentinian, and it ceases with the reign of Justinian, in the middle of the sixth century, which marks the beginning of a rapid decay. The works of this period in the Orient show a decided superiority over contemporaneous sculpture in the West. There was greater refinement, elevation of type, purity of form, and perfection of technique. In consequence of the loss of the greater part of the works then produced, largely through their destruction by the Iconoclasts, we are obliged to judge of their style from portable works of sculpture carried by commerce or conquest to the West and thus preserved. The most important of these are the carved ivories both secular and religious, ecclesiastical diptychs, book-covers, and church vessels. The new style of decorative sculpture which arose at this time and spread from the East through the greater part of Italy is well illustrated in the capitals and carved screens at Ravenna, Constantinople, and Venice.

The downfall of sculpture was facilitated in the East by the

persecution of the Iconoclasts, while in the West it had already fallen into decay in consequence of the invasion of the Barbarians and the complete break in artistic tradition which they caused. The history of Byzantine sculpture is almost a blank to us during the seventh, eighth, and ninth centuries. Shortly before the year 900, the great artistic revival under the Macedonian dynasty enabled sculpture to come to feeble life once more. It never was, however, a favorite branch of art in the Christian East. The Oriental love of color was so strong that it alone was selected as a medium both for figurative and ornamental decoration. The Iconoclastic movement, although defeated, had left a deep mark, and it was directed even more against sculpture than against painting, because sculpture was more closely connected with pagan worship, and could more clearly produce the illusion of life—the *bête noire* of the Iconoclasts. The new school of Byzantine sculpture may be studied in works extending for about three centuries, ending with the capture of Constantinople in 1204. Its remaining works are more numerous in Italy than in the East itself. Venice, Sicily, and Southern Italy enable us to follow its different phases with considerable accuracy.

FIG. 54.—EPISCOPAL CHAIR OF MAXIMIANUS. RAVENNA.

EXTANT MONUMENTS. The finest collection of sarcophagi is that of the Lateran Museum, Rome. Next in importance are the groups of sarcophagi at Arles and Ravenna. Numbers are scattered through the south of France, Rhenish Germany, Spain, and throughout Italy. Early ivories of importance are found in the Louvre, British Museum, Berlin Museum, the Vatican, St. Petersburg. The Museum of Constantinople contains a few interesting fragments of early Byzantine stone sculpture, and some still remain in the churches of that city. The reliefs with which the exterior of S. Marco, Venice, is studded are the best examples of later Byzantine sculpture. The ivory carvings are scattered in many museums. Of especial interest, however, are the collections at St. Petersburg and Florence.

CHAPTER XV.

MEDIÆVAL SCULPTURE IN ITALY.

BOOKS RECOMMENDED. Besides the general histories, consult: Bode, *Beschreibung der Bildwerke der christlichen Epoche im Museum zu Berlin; Die italienische Plastik.* Meyer, *Lombardische Denkmäler.* Perkins, *Historical Handbook of Italian Sculpture; Italian Sculpture; Tuscan Sculptors.* Schmarsow, *S. Martin von Lucca und die Anfänge der toskanischen Skulptur im Mittelalter.* Schultz, *Die Kunst des Mittelalters in Unter-Italien.*

SCHOOLS OF NORTHERN, CENTRAL, AND SOUTHERN ITALY. During the eleventh and twelfth centuries sculpture was the least important of the fine arts in Italy. The sterility of four centuries of figured compositions could not easily be broken. In Italy the artistic revival centred on the development of architecture far more than in other European countries, for public structures became the representatives of that intensely local pride which distinguished the free Italian cities. Hand in hand with the development of municipal institutions and local independence went the erection of cathedrals and town halls. Architecture in these works relied less for decoration upon the aid of sculpture than upon that of painting.

At the same time, in certain parts of Italy, especially Lombardy in the north and Apulia in the south, sculpture was used as an integral part of architecture, in the decoration of portals and other parts of the façade, very much as it was employed in France and in Germany. But, studying Italy from one end to the other, we find sculpture in this period confined usually to independent works, especially church furniture that could

be executed in sculptors' workshops, and not in connection with the erection of buildings. Such were pulpits, sepulchral monuments, paschal candle-sticks, altar-fronts, and altar-tabernacles.

For purposes of study, Italy's schools of sculpture during this period may be regarded as corresponding quite closely to her general political divisions. The Lombard school is by far

FIG. 55.—THE NATIVITY. PANEL FROM PULPIT AT PISA. NICCOLA PISANO.

the most important. Although extremely rude in the beginning, it contains a germ of strength and character that appears in full force in the school of Parma toward the close of the twelfth century. The earliest in date are the schools of Pavia and Milan. Somewhat later is the school at Verona, established toward the close of the eleventh century, and possessed of less crudity and more symmetry and delicacy. Finally, the group of cities to the southeast of the province—Parma, Borgo S. Donnino, and Modena—show the highest excellence of any Italian Romanesque school. In them sculpture is employed with

more freedom and on a monumental scale, and the association with architectural forms is more organic. We feel here the influence of France. The sculptures on the façade of the Cathedral of Borgo S. Donnino are attributable to **Benedetto Antelami**. Inside and outside the baptistery at Parma are the finest works before Niccola Pisano. The Byzantine influence visible in Antelami's works is even more evident in the Pisan school, especially in the reliefs on the portals of the baptistery. Venice also was under the artistic rule of Byzantium when the revival of sculpture took place. S. Marco is decorated with numerous sculptures of the eleventh, twelfth, and thirteenth centuries which are almost as purely Byzantine in style as the mosaics and the architecture of the church. In metal work this influence of Byzantium is even more widely extended. Throughout a large part of the south of Italy are scattered churches with inlaid bronze doors, made either in Constantinople by Greek artists or in Italy by their imitators, who quickly passed to work in relief, as in the case of **Barisanus** of Trani.

In Tuscany hardly any sculpture seems to have been executed during the eleventh century, but in the twelfth several local schools were founded, and in many cases the artists' names have been preserved. Pisa is represented by **Bonusamicus, Biduinus**, and especially **Bonannus**: to Lucca belongs **Robertus**; to Pistoja, **Ridolphinus** and **Enrichus**. In the latter half of the century **Gruamons** of Pisa threw off some of the early rudeness and was more symmetrical and artistic. Still, Tuscany lagged behind the rest of Italy in sculpture, her productions being neither as monumental as the Lombard nor as symmetrical as the Venetian.

In the south of Italy the provinces that were strongly impregnated with Byzantine influence paid but slight attention to sculpture. It was developed almost exclusively in the province of Apulia. Sicily and the Neapolitan province devoted themselves entirely to the development of mosaic decoration. The

style of Apulian sculpture was so strongly Lombard as to lead us to suppose that its artists belonged either to local Lombard guilds or were artists from Lombardy itself.

Rome was perhaps the last of the great art centres to revive sculpture, but the revival, early in the thirteenth century, was of considerable importance, because it was directed, more than was the case with the other schools, to the production of statuary instead of bas-reliefs.

REVIVAL OF SCULPTURE AT PISA. At the time when Italy was feeling in its achitecture the influence of the new Gothic style, shortly before the middle of the thirteenth century, there began a revival in sculpture which brought it back for the first time into the rank of an art possessed of æsthetic qualities. It is customary to give the entire credit of this revival to the school of Pisa and Tuscany founded by **Niccola Pisano** (1206 ?–1280 ?); but although this school certainly acquired paramount influence throughout Italy, yet in this case, as in other vital movements, the revival was almost simultaneous in different parts of the peninsula. This was especially the case with the southern school in the time of the Emperor Frederick II., and in Rome at the same time. In both of these schools, as in the Pisan school, we find a decided return to the study of antique models. The southern sculptures at Ravello and Capua are distinctly an effort at an imitation of Greek types. So are the coins of Frederick II. We know that one of the Roman sculptors had set up in his workshop a Roman statue of Æsculapius, which he used as a model, and at whose base he carved his name. Certainly, the Roman school was the centre of the revival of classic forms in architecture and decoration as well as in sculpture, and this movement in Rome and the South may almost be called a proto-Renaissance movement.

The style of sculpture in Lombardy and in Tuscany in the middle of the thirteenth century, when Niccola Pisano founded his school, is well exemplified by the pulpit in the church of San Giovanni at Pistoja. It is signed by a Lombard, **Guido da**

Como, and dated 1250. The general scheme of composition is the same as that used by the later Pisan school, but the figures are still heavy and lifeless. Niccola Pisano had already begun his work at that time. His early style, as exemplified in the Cathedral of Lucca, culminated in his great pulpit in the baptistery at Pisa in 1260. The novelty of his genius consisted in the invention not of new subjects, but of powerful individual types of humanity, and he was thoroughly successful only in his heads and in some of his nude figures. For while his drapery was one in itself, his draped figures were usually far too heavy. His art was purely humanistic, and not religious, and as the time had not yet come for divorcing art from religion Niccola failed to impose his style upon the school. In fact, the Roman types which he created are found in their original form only on the Pisan pulpit. In later works, like the pulpit at Siena, in which he was assisted by his school, we find a return to a more religious style. Niccola was succeeded in the leadership of the school by his son

FIG. 56.—CHARITY AND THE FOUR CARDINAL VIRTUES (BY GIOVANNI PISANO). CAMPOSANTO, PISA.

Giovanni Pisano (1250 ?–1320?), and by this time the school had acquired supremacy throughout Tuscany. As soon as Giovanni was released from his father's superintendence, he showed himself to be animated by the facile, dramatic, and naturalistic element of the Gothic movement. He seems to have felt the influence both of the Rhenish school (Strassburg) and the school of northern France (Amiens). His work was hardly equal to the best productions of either of these schools. In Giovanni's earlier work, after his father's death, he was still dignified, calm, and broad. In this style are the Virgin and Child of the Cathedral of Florence and the tomb of Benedict XI. at Perugia. He became possessed more and more, however, by over-dramatic tendencies, and this extravagant manner of his is admirably illustrated in the pulpit at Pistoja. Gothic sculpture in both France and Italy is essentially allegorical and symbolic, wherever it does not attempt purely historical compositions. Giovanni seems to have been the first to introduce this element very strikingly into Italian sculpture, and he introduced it permanently. His greatest successor, **Andrea Pisano** (1273 ?–1319), developed and perfected this element in the school, and was a master of broader conceptions, more perfect technique, and more creative imagination than Giovanni. He did for sculpture in this respect what Giotto did at the same time for painting. Under his leadership—between 1310 and 1335—the Gothic school of sculpture reached its highest point of perfection in Italy. Its two greatest works in Tuscany are the four piers of the façade of the Cathedral of Orvieto and the series of reliefs on Giotto's Campanile in Florence, both of which are important, not only for the beauty of their execution but as the greatest cycles of connected subjects which the school produced. Andrea's best work, and the most exquisite single production of the school, is his bronze door for the baptistery at Florence, which served as a model to Ghiberti for his first door nearly a hundred years afterwards. The mantle of Andrea Pisano fell upon the shoulders of **Andrea**

Orcagna (1329?–1368), a universal genius—architect, sculptor, and painter—and one of the strongest artists that Italy produced. Unfortunately, he appears to have devoted only a small part of his artistic energy to sculpture. His masterpiece is the shrine in Or San Michele at Florence.

THE REVIVAL ELSEWHERE. In the mean time other schools had been founded outside of Pisa and Florence under the auspices of these schools. **Agostino di Giovanni** and **Agnolo**

FIG. 57.—PORTION OF BAPTISTERY GATE (BY ANDREA PISANO). FLORENCE.

di Ventura (1330) were leaders at Siena. The style was carried to Milan by **Giovanni di Balduccio** (1300–1347) of Pisa, a pupil of Andrea, who established the Lombard branch. **Tino di Camaino** (1315–1336) of Siena carried it to Naples. At the same time, there still remained some local schools which were more or less outside of this Pisan and Florentine influence. The most important of these appears to have been in Lombardy, with its centre at Verona. This school extended during the fourteenth century to many cities even outside of

Lombardy, especially to Padua and Venice. Its development can best be studied, in Verona itself, in the monuments of the princes of the Scaliger family. The most notable family of artists of this school is that of the Campionesi. It showed great originality in the development of different types of sepulchral monuments, many of them on a scale of great magnificence. The **Campioni** family worked at Bergamo, Pavia, Milan, and Monza. An independent branch of this school was established in Venice, shortly after the middle of the fourteenth century, under the leadership of the **Massegne** family (**Jacobello** and **Pietro Polo**).

The great mass of works produced by the different sections of this Lombard school is composed of sepulchral monuments with reclining figures and overhanging canopies placed against church walls. They hardly vary in type throughout the entire territory permeated by this style.

THE NEAPOLITAN SCHOOL produced during the fourteenth century a great number of sepulchral monuments of a different style, but very few of them rise to any degree of merit, notwithstanding their ever-increasing size, elaboration, and multitude of figures. The Roman school came to an end shortly after 1300, in consequence of the removal of the Papacy to Avignon and the consequent decadence of the city. But during the sixty or seventy years before this time it had taken an important share in the early revival. The artists that stand out with especial prominence are two of the same name and family, **Vassalletto I.** and **II.** (fl. 1220–1276), and **Giovanni Cosmati** (fl. 1290–1304). This Roman school created the type of sepulchral monuments which was adopted by the Pisan artists. The best early example is the tomb of Pope Hadrian V. at Viterbo, in which we see that combination of sculpture with architecture and brilliant mosaic ornamentation which was the specialty of the Roman school. Giovanni Cosmati was its last prominent representative, and he consummated the interweaving of Gothic forms into the earlier Roman style, which up to the middle of the thirteenth century had been purely classic.

MATERIALS. Marble and stone were the favorite materials of the Italian sculptor. Italy had not yet regained with any degree of perfection the knowledge of metal-casting which had been lost during the dark centuries that had gone before. The earliest works in metal are either made up of small hammered plates fastened with nails to a background, as in the earliest

FIG. 58.—THE BETROTHAL OF THE VIRGIN (BY ORCAGNA). OR SAN MICHELE, FLORENCE.

Greek work, or consist of inlays upon metals copied from Byzantine originals. Reliefs in bronze were the first attempts at casting. The chief worker in bronze at the close of the twelfth century was **Bonannus** of Pisa, but **Andrea Pisano** (fl. 1330–1350) carried the work of relief-casting to great perfection. In the casting of figures in the round, success was

not attained until the Renaissance. Nor did Italian sculptors develop sculpture in gold and silver to as high a degree of perfection as did the artists of the north of Europe. Not until the middle of the fourteenth century do we find a general production of works in enamelled gold and silver gilt; and in this work the Florentine and Sienese schools appear to have had the monopoly. Ivory was used especially at Venice, but to a very small degree as compared with the schools of northern Europe. Stone and marble were used not only as in the north of Europe, when the sculpture was an integral part of the construction, but also in those free objects of church decoration for which metal was the favorite material, *i.e.*, baptismal fonts.

SUBJECTS. Until the advent of the allegorical school, shortly before 1300, Italian sculpture showed itself singularly unimaginative. It confined itself to historical and legendary subjects of the traditional, time-honored scenes of the Old and New Testaments, and to the legends of local scenes. This naturalistic and purely psychological character of Italian sculpture is quite in harmony with the national character and with the subsequent development of the sister art of painting. The fourteenth century, with its predominant mystical, allegorical, and often pessimistic tendency, is an abnormal period in Italian history. In its sculpture at this time Italy was more in touch with the development of the rest of Europe than at any other period, and parallels to the greater part of the allegorical subjects employed in her schools can be found plentifully in the French cathedrals. It is probable that we have here one of the centres of that strong philosophic, mystical, and literary influence exerted by the French, through the University of Paris, upon the principal Italian thinkers and leaders of the Gothic period.

CHAPTER XVI.

MEDIÆVAL SCULPTURE IN FRANCE.

BOOKS RECOMMENDED. Adams, *Recueil de Sculptures Gothiques.* Baudot, *La Sculpture Française au Moyen-age et à la Renaissance.* Émeric-David, *Histoire de la Sculpture Française.* Frothingham, Jr., "The Revival of Sculpture in Europe in the Thirteenth Century," in *Am. Jour. of Arch.*, 1885. Gonse, *L'Art Gothique; La Sculpture Française.* Viollet-le-Duc, *Dictionnaire Raisonné de l'Architecture Française.* Voge, *Die Anfänge des monumentalen Stiles im Mittelalter, Eine Untersuchung über die erste Blütezeit französischer Plastik.*

EARLY FRENCH SCULPTURE. In the Romanized portion of ancient Gaul, sculpture had followed the same style as in Italy during the fourth and fifth centuries. But the period that immediately followed the decay of early Christian sculpture was barren of works. Apart from a few Gallic versions of late Roman style, there is nothing that can be mentioned in the domain of monumental sculpture until we reach the Romanesque period in the eleventh century. The Carlovingian artistic revival was confined in sculpture to the industrial arts; and especially ivory-carving, which was practised with great success in the monasteries—the centres of art during the ninth century. In France, as in Italy, it was probably the lack of Byzantine models in sculpture that prevented any revival corresponding to that which took place in architecture, and especially in painting.

REVIVAL OF SCULPTURE. While a new period began for architecture in France at the very threshold of the eleventh century, a considerable time elapsed before a similar impulse was given to sculpture. It was not until the close of the

eleventh century that distinct schools of figured sculpture may be said to have come into existence in different parts of

FIG. 59.—SCULPTURES OF PORTAL. ST. TROPHIME, ARLES.

France. The earliest provinces to feel the revival were those of the south. And from that time until the close of the

Middle Ages a regular and progressive development can be traced. Comparing the works of France and Italy during the Middle Ages, we are struck by several fundamental differences. In Italy sculpture was, as a rule, confined to the lintels of the church portals and to articles of church furniture, such as pulpits, baptismal fonts, sepulchral monuments, etc. This precluded the development of great systematic cycles of sculptors, giving an inorganic character to the art, as well as shutting out much sculpture in the round. The French artist, on the other hand, had always a strong perception of the relation of sculpture to architecture and of their coöperative value. He crowded with life-sized or colossal statues the recesses of the church porches and the niches of the façade, while he filled the archivolts and tympana of the doorways with high-reliefs. In the south of France this display of sculpture reached the extreme of exuberance. At Angoulême and at St. Gilles the façades were almost entirely covered. Even in cloisters, statues were used as caryatides and were set against the piers. So early as the Romanesque period the French schools showed a clear-cut individuality with deep local distinctions, and they were able to give more individual expression to their figures than any other European school. The art may be somewhat hieratic, the figures architecturally still or artificially animated according to the schools, but there appears in the heads something unknown to other Romanesque schools in Europe—a study of character and portraiture that is more Latin in the south, more French and Gallic in the north and centre. Strange as it may seem, the heads of the stiff figures in the portals at Chartres, Corbeil, Le Mans—works of the middle of the twelfth century—are more true to the types among which the sculptor lived and worked than the heads of the far more advanced and artistically perfect statues of the Gothic cathedrals of the following century. For Gothic sculpture created types rather than produced models.

SCHOOLS OF THE SOUTH. The earliest of the French schools

of the south are those of Toulouse, Limoges, Provence, and Burgundy. There is but little Byzantine influence shown in any of them. At opposite poles stand Provence and Burgundy, the former being influenced by the numerous Roman works still extant in the cities, while the latter owed nothing apparently to the study of the past. The sculpture of Provence was dignified and quiet. The rich decorative details in which it surpassed all other schools were welded with taste into a harmonious unity so as to conceal partly the defects of the individual figures, which, especially in the bas-reliefs, were often heavy and ill-proportioned. In Burgundy, on the other hand, the technique was far more highly finished, and the artists endowed with a more vivid fancy and invention. They seemed to struggle to express an irrepressible life and energy, and as a result often produced figures awkward and distorted. They were gifted also with a keen sense of the grotesque and the horrible. The school of Toulouse had not the repose, naturalness, and harmony of the Provençal, nor the fancy or energy of the Burgundian school. It united high finish with artificially studied postures and drapery, and attempted sometimes dramatic effects. A fifth school extends from Cahors to Angoulême, adjoining the province of Poitou and occupying part of Périgord. This school was in certain ways an advance upon all others in France during the first half of the twelfth century. Its most representative works are in the portal of the Cathedral of Cahors and the façade of the Cathedral of Angoulême. In these works the double influence of the Carlovingian school and of Byzantine style is extremely striking. At Angoulême the entire façade is covered with groups and single figures in high-relief, belonging, with but few exceptions, to the grand scene of the Last Judgment, which was the favorite subject of Romanesque sculpture in France. The figure *en auréole* suggests the same sculptor as that of Cahors. The school hardly seems able to achieve the coördination of architecture and sculpture so well as the more southern

schools. The sculpture is in no way organic. There is a tendency to violent action only less extravagant than that in the Burgundian school; while in other figures there is a nearer approach to beauty, without any attempt at realism.

SCHOOL OF THE ILE-DE-FRANCE. The last born of these schools, that of the Ile-de-France, carried out from the beginning the most perfect alliance of the two arts of architecture and sculpture. Many of the figures on the old portals of

FIG. 60.—ROOF SCULPTURES. NOTRE DAME, PARIS.

Chartres, Le Mans, Bourges, St. Denis, St. Loup, etc., seem almost integral parts of the architecture, so well do the long and immovable figures, with their narrow parallel folds of drapery, harmonize with the general lines. The great advance made by this school is in the use of statues of considerable size in the lower part of all the recesses of the main portals, transferring to this part the centre of sculptural interest. It was inevitable that by this subordination sculpture should lose in part its freedom of form and that the interest of the details

should be sacrificed to the general effect. But it was fortunate, for the sake of the completeness of Gothic art, that the new style of architecture arose in the very province where sculpture was best prepared to become its intelligent handmaid and fellow-laborer, and to carry out in plastic form the encyclopædic conception of the builders of the great cathedrals. By a gradual change during the second half of the twelfth century, the severe stiffness of the early sculpture of the Ile-de-France was lost, a greater suppleness and freedom of action were introduced; and about 1210 to 1220 sculpture had become technically able in this school to express the great variety of artistic subjects that were given to it to execute in connection with the new buildings then being erected over the whole of northern France.

HISTORIC DEVELOPMENT. Among the earliest examples of the new Gothic style are the portal of the Cathedral of Laon, and the western portals of Notre Dame in Paris, finished about 1225. The next half-century saw the execution of a great mass of statuary and reliefs for the new cathedrals, and one stands amazed at the unexampled number and variety. Each cathedral had several thousand figures, as instanced in such structures as Chartres, Rheims, Amiens, and Notre Dame in Paris. In these works the irregular and unsystematic selection of subjects which prevailed during the Romanesque period had given place to an elaborate system and classification under the influence of the literary leaders of the scholastic period. In the study of this maze of sculptures the best key is that most universal of mediæval encyclopædias, the *Speculum Universale*, written by Vincent of Beauvais, the tutor of the children of St. Louis of France. The aim of the sculptors was to represent the creation, character, and history of the world, religious, symbolic, ethical, and historical, in a series of epics in stone. As in Byzantine painting, so in Gothic sculpture, every subject had its position in the cathedral, and was a distinct link in a long chain of kindred themes, to displace which would be to

rob them of the greater part of their significance. The period of activity and perfection lasted from about 1225 to the close of the century. It is not easy to characterize the style, on account of the multitude and the multiplicity of work, and the almost complete absence of artists' names around which to group any distinct class of works. There is, in a certain sense, a resemblance to the developed Greek art of the second half of the fifth century B.C. in these sculptures, and yet there is evidently no imitation of Greek models. It is also evident that both the human body and drapery were closely studied from models; that, in fact, the Gothic figure was usually conceived by the sculptor at first without drapery. At the same time, it seems that, while a few artists went to nature and to models, they nevertheless sought to establish, as the Greeks did, canons of form. These canons were geometrical, and were so elaborated as to cover every usual attitude of the human body. By following these forms established by the masters, even ordinary artists could obtain the same grace and poise of figure. An illustration of this fact is afforded by the drawings in the sketch-book of one of these artists—Villard de Honnecourt. It was in the study of drapery that the greatest success was obtained, a success almost vying with that of the Greek masters.

The sculpture of the late thirteenth and of the fourteenth century loses some of the dignity and repose of the earlier work. It is more humorous and more dramatic, and in seeking after effectiveness it often falls into artificiality. It is apt to charm by its quaint brightness, or by a touch of satire, and its figures, with their alluring smile, flexible grace, and high finish, evidently aim at the more seductive and realistic qualities of art. In fact, modern writers have seen in this later development of Gothic sculpture in the north of France a renaissance of psychological sculpture which anticipates in many ways the Italian Renaissance of the fifteenth century. At the close of this period the centre of artistic action shifts from

the province of Paris northeastward to Flanders and Northern Burgundy.

In the cathedrals of the thirteenth century the sculpture was concentrated upon the exterior, and centred in and about the portals. The main portal on the western façade consisted, as a rule, of three great pointed arches. The side portals in the north and south transepts were sometimes single, sometimes double; and besides these there were at times secondary doorways, always ornamented with sculpture. At first the

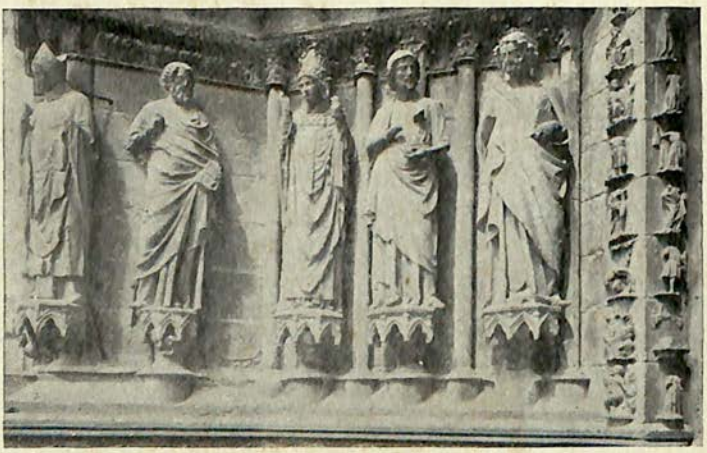

FIG. 61.—SCULPTURED FIGURES, LEFT PORTAL OF CATHEDRAL AT RHEIMS.

recesses of the portals were opened up in the thickness of the façade walls (Notre Dame, Paris), but soon they were made to project more or less, as at Amiens and Rheims; sometimes they projected so far as to form closed porches, as at Chartres. In all cases large-sized statues were placed in single rows in the recesses, their heads reaching to the spring of the arch. To each figure there corresponded an archivolt above, in which the place of the primitive moulding was taken by a line of figures in high-relief, such as choirs of angels and series of the

prophets and the apostles. The tympanum which they encircled was filled with a large composition, and below it one of smaller size filled the lintel. Beside and between the portals there were inserted into the walls, especially so far as to form a dado around the base line, series of small symbolic compositions in low-relief. In the cathedrals of developed style a gable usually surmounted each gap of the portals, and within each one was a composition in relief or in the round. Above the main portal on the western front was usually a gallery filled with statues of the kings of France. Many disjointed compositions and single figures were scattered over other parts of the exterior.

VINCENT OF BEAUVAIS divided his encyclopædia, or Universal Mirror, into four sections—Nature, Science, Ethics, and History. The order of his encyclopædia is best followed in the Cathedral of Chartres, and here we have a good illustration of the artistic rendering of scholastic ideas. His first Mirror is Nature, the northern porch being illustrated by thirty-six reliefs and seventy-five statues, beginning with the creation of the heavens and the earth, and closing with the expulsion of Adam and Eve from Paradise. The second Mirror shows the first step in the redemption of man in the natural order by labor. It is developed at Chartres in a series of one hundred and three figures on the north porch. Here are illustrated the labors of the country in their different seasons, the mechanical arts of the towns, and the liberal or intellectual arts. The third Mirror shows how man takes a still higher step in his regeneration in the spheres of morality and religion. This moral mirror is illustrated by one hundred and forty statues at Chartres, symbolizing four orders of virtues, the personal, the domestic, or family, virtues, the political or social, and the religious, to each one of which the contrary vice is opposed. Each one is typified by a figure and a symbolical composition. Finally, the fourth Mirror expresses the history of the world from the first scenes in the Old Testament to the Last Judg-

ment, and aims at typifying the most important incidents in the career of mankind. It is natural that a much larger number of compositions and statues should be devoted to this part of the subject than to any other. The whole mirror, even in this partial reproduction at Chartres, is represented by nearly two thousand figures. Treated in this fashion, sculpture was made to represent, almost as completely as literary productions,

FIG. 62.—SCULPTURES OF SOUTH DOOR, CATHEDRAL AT AMIENS.

the complex thought and knowledge of the period, and its study could not but be of extreme value.

MATERIALS AND TECHNIQUE. Metal work never obtained in Northern France to the popularity that it had in Germany and Flanders. There is no great French Gothic school of gold and silver work, like the Rhenish school. Monumental casting in bronze reached, it is true, perfection, especially in sepulchral work such as the slab of Bishop Evrard de Fouil-

loy, the founder of the Cathedral of Amiens. The Gothic artists were essentially stone-cutters, like the Greeks. They conceived their works in connection with the monument for which they were designed. If they carved them in their ateliers, they did so with strict regard for the exact position which the work was to occupy when in place, and modified the proportions of the figures accordingly to suit the perspective. But often the reliefs must have been carved on the spot. We must conceive of the clergy as exercising general supervision over the selection and arrangement of the compositions, and we must imagine one artist having, as Pheidias did in the Parthenon, a general supervision of the whole work. In the thirteenth century, when so many architects were sculptors, it is probable that in many cases this man was the architect himself.

There is little to say of technical matters. The apprenticeship in this was served during the Romanesque period, and the Gothic sculptor had, from the very beginning, the same mastery over the technical part of his art as the Greeks in the fifth century. Like the Greeks they were fond of polychromy, and a complete recognition of the pervasiveness and importance of this characteristic of Gothic sculpture is almost as new in art criticism as is the same recognition for early Greek sculpture. The restored statues inside the Ste. Chapelle in Paris, and a few statues over high altars, give some idea of the richness and strength of the coloring employed.

EXTANT MONUMENTS. Mediæval French sculpture may be best studied in the cathedrals and churches throughout France. For comparative purposes, the collection of casts of monumental sculptures at the Trocadéro and of smaller originals at the Cluny Museum, Paris, are invaluable.

CHAPTER XVII.

MEDIÆVAL SCULPTURE IN GERMANY.

BOOKS RECOMMENDED. Besides the general histories, consult: Bode, *Geschichte der deutschen Plastik.* Förster, *Die deutsche Kunst in Wort und Bild; Denkmäler deutscher Baukunst, Bildnerei und Malerei.* Lübke, *Geschichte der deutschen Kunst.* Mithoff, *Kunstdenkmäler und Alterthümer im Hannoverschen.*

EARLY RHENISH AND SAXON SCHOOLS. The development of Christian sculpture in Germany began only during the Carlovingian period, and it was even then confined almost exclusively to carving in ivory. In these works we see the imitation both of early Christian and of Byzantine models. The principal centre of this early school was the Monastery of St. Gall, which was the focus of both art and learning during the early Carlovingian period (*circa* 800 to 900). Among the artists of this monastery, **Tutilo** was the most famous. The style spread from St. Gall to the monasteries of Germany, such as Reichenau and Hildesheim, which took in hand the task of spreading culture in Rhenish, and especially Saxon, Germany. With the advent of the dynasty of the Othos, in the tenth century, there was a great development of art in these two provinces, resulting in the establishment of two distinct schools, from which sprang all those which afterwards came to exist throughout Germany. Great cathedrals and monastic churches were erected, surpassing in size all contemporary structures in the rest of Europe; and yet there was no corresponding development of monumental sculpture at the beginning of this period. It is interesting to note that ivory carving, which continued to monopolize

the best efforts of the sculptor, developed on entirely different lines from the few known specimens of large monuments.

FIG. 63.—BOOK COVER ATTRIBUTED TO TUTILO. MONASTERY OF ST. GALL.

The Rhenish and Saxon schools of the tenth century revert

directly to early Christian and Byzantine originals without the mediation of Carlovingian influence. It is easy to explain the double current. On the one hand, the assumption of imperial dignity, the expeditions of the Othos to Italy, the consequent familiarity with the remains of classic and early Christian art, made a deep impression upon the upper clergy, who were the directing force in the renovation of German art. On the other hand, the marriage of Otho II. to the imperial Byzantine princess Theophanu, with the consequent advent of Byzantine artists and works of art, and the close intercourse with Constantinople, exercised a strong influence on the formation of more than one branch of German art, notably such branches of industrial art as ivory carving and small work in gold, silver, and bronze, as well as enamel.

Some of the German work of the early Saxon school is so perfect a reproduction of early Christian or Byzantine work as to make deception possible. There is the same choice and arrangement of figures, treatment of drapery, and style of ornament. Examples of this are the reliquary of Emperor Henry at Quedlinburg, with its similarity to an early Christian sarcophagus; the book-cover of Otho I. at Milan, with its portrait-like figures and Byzantine arrangement of the composition. As original characteristics we find a strong naturalism, an energy of movement, and an individuality of type that foreshadow later Romanesque sculpture. In works like the Crucifixion at Liverpool (with the Maries at the sepulchre below) there is a grace and delicacy that remind one of the best Byzantine work of the time of Theodoric and Justinian. Evidently, there was an idealistic as well as a realistic current. The contemporary Rhenish school was not only far less productive, but its works are lacking in true plastic sense. In this region architecture and painting were the favorite arts, and sculpture never gained a strong foothold until the time of the Gothic cathedrals.

RISE OF MONUMENTAL SCULPTURE. Early in the seventh

century we can trace the rise in Saxony of the first school of monumental sculpture. Strangely enough, the material in which it worked was not stone, but bronze. The centre of this school was Hildesheim and its founder **Bishop Bernward**, whose journey to Italy had given him a knowledge of works of ancient monumental sculpture. His admiration for the columns of Trajan and Marcus Aurelius led to his imitation of them in a bronze column with similar spiral bands of reliefs, erected in 1022. Already he had completed in 1015 bronze doors for his cathedral. The thick set figures of the column remind us of the reliquary of Henry the Fowler, while the animated and slender figures of the doors, with their naïve directness, are quite unlike any contemporary work, but show interesting and original use of semi-classic drapery, and in the action a trace of the influence of Carlovingian ivories. At the same time that these and other works of monumental sculpture were being executed at Hildesheim, this school developed also the more usual forms of metal work applied to smaller articles of church furniture, such as book-covers, candlesticks, sacred vessels, and reliquaries. In general, it must be confessed that, throughout the eleventh and twelfth centuries, German artists—even the best of the Saxon school—showed great inferiority in their monumental work as compared with objects of smaller size for which alone good models could be found in Byzantine and early Christian art. The goldsmith school that produced small works in gold, silver, enamel, and bronze had its centre not in Saxony but on the Rhine, and its productions have never been surpassed in beauty and richness. Its creation was due, without doubt, to the direct influence of imported Byzantine models, and perhaps also to emigrant Greek artists.

The monumental sculptor labored, therefore, under a disadvantage. He did not at first become emancipated from the influence of the industrial arts, but produced articles of church furniture in metal—such as doors, altar-fronts, and baptismal

fonts. Such are the doors of Augsburg, Verona, and Gnesen, the gold altar-front of Basel, the altar at Goslar, and the font at Merseburg. The magnificent gold altar-front given to the Cathedral of Basel by King Henry II. is not only a good exam-

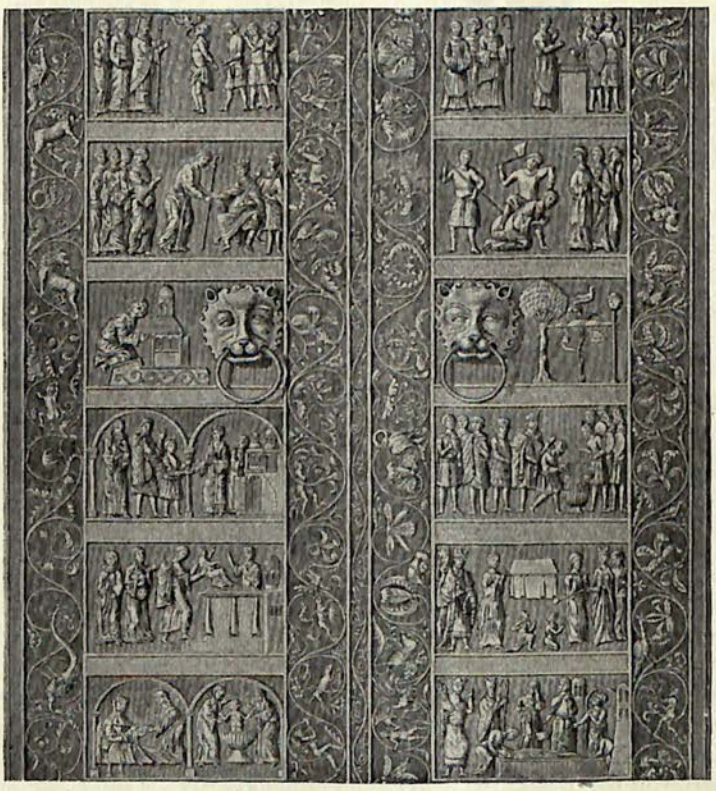

FIG. 64.—BRONZE DOORS, CATHEDRAL OF GNESEN. (BODE, "GES. D. D. PLASTIK," P. 31.)

ple of an art leaning towards the monumental, but is one of the most conclusive proofs of Byzantine influence at the beginning of the eleventh century. Bronze was soon applied to a style of monument destined to become most popular in the

late Middle Ages—the sepulchral slab. One of the earliest and finest works of this kind is the monument of King Rudolph of Swabia (1080) in the Cathedral of Merseburg. In all branches of metal sculpture, Germany easily excelled the other countries of Europe during the entire Romanesque and early Gothic periods.

Of stone sculpture there are but few traces during the eleventh century. Even capitals carved with figures, so common in Italy and France, are rarely found. There are, however, some most interesting examples of sculpture in wood, especially colossal crucifixes in the Munich and Nuremberg museums, and some figures at St. Emeren, Regensburg. The southern school of Bavaria worked side by side with the Saxon school in all kinds of subjects, and produced quite as remarkable works. On the whole, as we review the development of German sculpture during the eleventh century, we get an impression of disappointment. The sense of a free and creative art given at the beginning was not followed up by a logical development. There was a relapse—on the one hand to barbarism, and on the other hand to a mere imitation of Byzantine models and a reversion to the smaller branches of the art.

TWELFTH-CENTURY SCHOOLS. As the twelfth century opened a change came. Metal sculpture applied to monumental work had had its day, and failed. Stone sculpture began to be used in connection with architecture. Italy and France had both slightly preceded Germany in this happy innovation, which was to work so complete a revolution in the history of sculpture. Shortly after the beginning of the century, German artists conceived a way of connecting the two arts that appear to have been original with them and productive of excellent results. This was the use of iconic statuary in the interiors of cathedrals, especially in the choirs. These statues were adossed to the piers or columns—sometimes even against the walls—and represented empresses and other princely founders or benefactors of the church. Later we find allegorical per-

sonages, such as sibyls, joined to these purely historic figures. By the side of the three schools already referred to—the Saxon, the Rhenish, and the Bavarian—there arose a fourth school in Westphalia, which bore some relation to that part of the Saxon school which had its centre in the cities of the Harz Mountains. Its finest work is the famous colossal rock-relief on the Externstein near Horn, representing the Descent from the Cross, in which a weird symbolism is combined with considerable capacity for the expression of emotion. When the school attempted figures on a smaller scale the result was usually crude. During this century the Rhenish school produced little of monumental sculpture, while revelling in the smaller branches of the art—especially in goldsmith work. In the southern or Bavarian school there was a marked decadence, with increased crudity of style and barbarous weirdness of conception. Such works as the portal of the Schottenkirche at Regensburg or the pier in the crypt of Freising show to what length this extravagance could be carried. The secondary schools of Franconia and Alsace show similar tendencies. The only noble works of the period belong to the Saxon school and its neighbors in the Netherlands. The fine traditions of bronze casting are continued in the tomb slabs, such as that of Archbishop Frederick at Magdeburg, and a number at Quedlinburg. The summit of perfection was reached in the famous bronze baptismal font executed in 1112 by **Lambert Patras**, of Dinant, for St. Bartholomew at Liège. The nobility and classic simplicity of its figures anticipated the best qualities of the sculpture of the following century.

THE THIRTEENTH CENTURY. This is the golden age of German sculpture. Never before did it reach such artistic perfection or such power. The more material and unæsthetic side of the naturalism that was inherent in the German plastic sense was kept in abeyance by a calm dignity and an idealism that were soon to vanish and by a breadth of execution and of conception that were soon to give way to the preciosity, the love

of exact detail, of overloaded decoration, and of strange and exaggerated expressions that characterized late Gothic and Renaissance sculpture in Germany.

This development is contemporary with the corresponding efflorescence of sculpture in France in the service of Gothic architecture. France had started the revolution early in the twelfth century, and in the second decade of the thirteenth had perfected it. Germany was undoubtedly influenced more quickly by the Gothic sculpture of France than by her architecture. Hence a radical difference between the two countries up to the close of the thirteenth century, for German sculpture was until then combined not with Gothic but with pure Romanesque or pointed architecture. Hence we do not find in Germany great cycles of reliefs filling archivolts, tympana, and galleries, ornamenting gables and pinnacles, extending, in fact, over the whole surface of the walls. The monuments are fewer and more sober, less decorative and less individual. There is no attempt to represent in stone the universe in all its aspects and its history. In the interiors are placed statues of the founders or benefactors of the church, between the arches figures of angels, against the walls of the choir the apostles. At the altar is a group of the Crucifixion

FIG. 65.—STATUE OF SIBYL. CATHEDRAL OF BAMBERG. (BODE, P. 66.)

with the Virgin and St. John; and on the pulpit, reliefs from the Old and New Testament. On the exterior the tympana of the portals sometimes have reliefs representing such subjects as the Adoration of the Kings and the Last Judgment, while against the jambs are figures of the prophets and evangelists, of the Wise and Foolish Virgins, of Adam and Eve, etc. As the century progressed, the cycle of subjects was enlarged under French influence. This century is characterized by the almost complete abandonment of metal, and a resort to the use of stone and, at times, of stucco.

LATER SAXON SCHOOL. The Saxon school again took the lead, but the centre was in the south of the province, and with it was closely connected the Franconian school. In North Saxony (Harz) the style was softer and more graceful, and had more elements both of classic and Byzantine tradition. The more southern, and especially the Franconian, school showed greater strength and individuality. The reliefs of prophets and apostles in the choir of Bamberg are of intense interest for their rare combination of naturalism and tradition. The heads are not merely portrait-like, as in the case of some of the French sculptures in the Ile-de-France, but are full of a life and an energy foreign to the French works, and which were to give way even in these German schools to a calmer and higher ideal. Returning to the North Saxon school, we find that Hildesheim, which led in the earlier period, still remained an important centre. There are great distinction and delicacy in the apostles and angels in stucco of the choir of St. Michael, which dates from the very beginning of this period. The same school is found at Hecklingen and Hamersleben, but its purest and finest development is seen in the simple and classic figures of apostles in the choir of the church of Halberstadt, where the awkwardness of the earlier Hildesheim reliefs has been replaced by grace and harmony of life.

The style of South Saxony, with its heavier and more impassive figures, that remind us sometimes of Niccola Pisano's

Pisan pulpit, is exemplified by the pulpit and Crucifixion group at Wechselberg and the famous Golden Gate at the Cathedral of Freiberg—both works of the middle of the thirteenth century—showing the influence of France. The same school produced at the same time that noblest of early German sepulchral monuments, the tomb of Henry the Lion and his wife Mathilda, in the Cathedral of Brunswick. A quite different spirit is shown in the few monuments of the Westphalian school, which fell into exaggeration of sentiment and attitude in its masterpiece—the Cathedral of Magdeburg.

The culmination of German sculpture is reached in the groups of statues in the Cathedrals of Naumburg and Bamberg, executed between 1250 and 1300. The princely men and women, benefactors of the churches, whose portrait statues stand against the piers are the ideals sung by the Minnesingers. There is more realism in some of the Naumburg statues, and greater simplicity. In both, the handling of the rich, heavy drapery is superb and very original; for instance, in the statue of the man who has thrown his long robe over his right shoulder, hiding his left arm in its folds. The most remarkable among the Bamberg statues is perhaps the ancient Sibyl.

LATER RHENISH SCHOOL. At the close of this period a new centre of activity sprang up in the Rhenish province, and showed itself in the earliest sculptures of the Cathedrals of Strassburg and Freiburg. When Gothic architecture finally established its sway in Germany, at the close of the thirteenth century, sculpture had already passed its period of highest perfection. The earliest monuments, it is true, came at the best time (*circa* 1250), as, for example, the sculptures of the Church of the Virgin at Trier, of Wimpfen im Thal, of Freiburg im Breisgau, and of the Cathedral of Strassburg. While acknowledging the supremacy of the new French Gothic in their architecture, the artists of these churches at the same time modified their sculpture under the same influence. The Rhenish school, especially, copied the lightness and grace of the French work,

and substituted individual types for the strong realistic figures of the Saxon school. A further and later development of the same style appears in the numerous sculptures of the Cologne Cathedral. In these works we find the same multiplication of minute figures in archivolts and reliefs as in France, but the exaggeration of this style is reached during the fourteenth century by the school of Nuremberg, which is far more characteristically German. Here there are usually no large portal statues to give strength and breadth to the composition. There is a great expanse of reliefs, with many small figures which seem but the enlargement of ivory carvings. This style of the Nuremberg school exercised a wide influence. Some parts of Germany retained the massive style which was but a development of the old Saxon school. A good example of this is the decorations of the Cathedral of Magdeburg.

FIG. 66.—FIGURE FROM THE LEFT PORTAL OF THE CATHEDRAL OF STRASSBURG.

RISE OF NATURALISM. As the time of the Renaissance approached, naturalism again became the predominant characteristic of German sculpture, and its temporary union with architecture was severed forever. Except in the Rhenish province, it had never been a success. The invasion of realism led to the increased use of color in connection with sculpture, and to the adoption of wood as the

favorite material. The masterpieces of the new school are altar-pieces, often of most elaborate composition, with a tendency to exaggerated dramatic effects in the expression and attitudes, to overloaded details in the backgrounds and the accessories, to a loss of purity of outline in mass and detail. Individual artists now came to the front and established schools. The change from the Gothic to the naturalistic style took place about the middle of the fifteenth century.

EXTANT MONUMENTS. The best examples of the ivory sculptures of the Carlovingian period can be studied in the following museums: Louvre, Cluny, and Bibliothèque Nationale in Paris; British Museum and South Kensington, London; and in the Berlin Museum. Monumental sculpture is to be studied in the churches. Besides the churches, however, there are a few museums of great value for monumental sculpture, especially the national museums of Munich and Nuremberg.

CHAPTER XVIII.

RENAISSANCE SCULPTURE IN ITALY.

THE EARLY RENAISSANCE, 1400–1500.

BOOKS RECOMMENDED. Bode, *Die italienische Plastik; Italienische Bildhauer der Renaissance; Denkmäler der Sculptur der Renaissance in Toskana.* Bode und Tschudi, *Beschreibung der Bildwerke der christlichen Epoche in Königl. Museum zu Berlin.* Burchardt (Bode's Edition), *Der Cicerone.* Burchardt, *The Renaissance in Italy.* Cavallucci et Molinier, *Les Della Robbia.* Dohme, *Kunst und Künstler Italiens.* Marquand, "A Search for Della Robbia Monuments in Italy," in *Scribner's Mag.*, Dec., 1893. Müntz, *Histoire de l'Art pendant la Renaissance: Italie; La Renaissance en Italie et en France; Les Précurseurs de la Renaissance.* Paravicini, *Le Arte del Disegno in Italia.* Perkins, *Tuscan Sculptors; Italian Sculptors; Historical Handbook of Italian Sculpture; Ghiberti et son École.* Robinson, *Catalogue of Italian Sculpture of the Middle Ages and Period of the Revival of Art in the S. Kensington Museum.* Schmarzow, *Donatello.* Semper, *Donatello, seine Zeit und Schule; Donatello's Leben und Werke.* Symonds, *Renaissance in Italy: The Fine Arts.* Tschudi, *Donatello e la Critica Moderna.* Vasari (Milanesi's Edition), *Le Vite de' più Excellenti Pittori, Scultori ed Architettori.* Yriarte, *Matteo Civitali. Jahrbuch der Königl. preuss. Kunstsammlungen.*

POLITICAL AND SOCIAL CONDITIONS. The transition from feudalism to monarchy, which occurred in Spain, France, Germany, and England, had no precise parallel in Italy. Feudalism was a northern, not a southern, institution, and was foreign to the Italian spirit. A variety of political conditions existed in Italy during the fifteenth and sixteenth centuries.

There were the Duchies of Savoy and of Milan, the Republics of Genoa, Venice, Florence, and Siena; a large portion of Central Italy was comprised in the States of the Church; and the whole of Southern Italy and Sicily belonged to the Kingdom of Naples. Nevertheless, a tendency toward monarchy

FIG. 67.—STORY OF ABRAHAM (BY GHIBERTI). BAPTISTERY GATE, FLORENCE.

prevailed. Petty provinces were subjected by the stronger, and families and individuals acquired power superior to that of the commune. In the fifteenth and sixteenth centuries the patronage of the arts came largely from families like the Visconti and Sforza at Milan, the Gonzaga family at Mantua, the Montefeltro at Urbino, the Malatesta at Rimini, the Este at Ferrara

and Modena, the Bentivoglio at Bologna, and the Medici at Florence. The same furtherance of the arts was shown by the popes of Rome, especially by Sixtus IV. and Julius II.

A similar transformation took place in the status of the artist. The committee in charge of the construction of the Duomo of Florence yielded to an individual architect—Brunelleschi. Similarly, the habit of consigning the construction of baptistery and sacristy doors, high altars and pulpits, to two or more sculptors passed away, and greater recognition was given to the result of a single mind. In fact, the history of all the arts at this period becomes less and less a history of schools, and is more and more concerned with the works of individual artists. If individualism be an important feature of Renaissance civilization, a no less striking characteristic is its naturalism. The growth of physical and historical science, the cultivation of classical literature, the increase of comfort and pleasure in all forms of social life, are witnesses to a new spirit. This is seen in sculpture in the increase of contemporary subjects as well as in the change from a conventional to a more naturalistic treatment of proportions, anatomical structure, drapery, and perspective.

A third characteristic, implied in the name Renaissance, was a revival of classical subjects, methods, and forms. Throughout the Middle Ages, Italy never wholly lost the remembrance of Greek and Roman art, but its power was seriously checked by German and Lombard and Frankish influences. The return to classical forms in sculpture may be said to have begun at the time of Niccola Pisano, and, though checked in the fourteenth century, it continued in the fifteenth century. Through a greater part of the fifteenth century Gothic traditions survived in many directions, but usually assumed something of a classic garb. The classic spirit did not have an all-controlling influence until the early sixteenth century.

SUBJECTS. The demand for sculpture in the fifteenth and sixteenth centuries remained chiefly ecclesiastical. The exte-

riors of churches were decorated with sculptures, not only around and over the portals, but sometimes the entire façade was covered with statues in niches and reliefs of figured or decorative design. In the interiors were sculptured altar-pieces, pulpits, choirs, galleries, fonts, ciboria, tabernacles, candlesticks, single statues of saints and angels, crucifixes, Madonnas, and sometimes large groups of statues. Cathedral, baptistery, and sacristy doors were frequently cast in bronze and adorned with reliefs; while the choir stalls were ornamented with figured carvings and inlaid pictures of variegated woods. On the interior walls of Renaissance churches were large architectural tombs, commemorating not merely ecclesiastical rulers, but also generals, statesmen, poets, and mere private individuals. The sepulchral slab on the church floor was not infrequently carved in relief, with the figure projecting sometimes above the floor or set upon a raised base.

Palaces and private houses were provided with sculptural ornament about their portals, with friezes and chimney pieces, carved or moulded ceilings, decorative furniture, portrait statues and busts, statuettes, and a host of useful objects which were carved or beaten or moulded into beautiful forms. Open squares and private gardens were adorned with statues and fountains and vases, executed by the most distinguished sculptors. Even the country highways had their shrines, with crucifixes or reliefs of Madonnas or saints, frequently a reproduction in terracotta or stucco of the work of a master.

The subjects of ecclesiastical sculpture were naturally selected from the Old and New Testament and from the lives of the saints. The Madonna with the Child is the most universal and characteristic subject during the Early Renaissance. Later she appears frequently accompanied by saints. Legends from the life of Christ, of the Madonna, of St. Francis or of special patron saints, were common in sculpture as in painting. Decorative motives of classic origin were freely introduced into ecclesiastical sculpture, but mythological subjects more rarely.

Amorini, or Cupids, were, however, used so frequently as to render the *putto*, or child, a characteristic figure in Early Renaissance sculpture. By the middle of the fifteenth century such subjects as Leda and the Swan and Jupiter and Ganymede were introduced upon the very portals of St. Peter's in Rome.

In sculpture of a civic or a domestic character, classic themes were frequently employed. Ancient myths were retranslated into sculpture; ancient gems and coins and medals and statues, which were now being collected by wealthy patrons of art, and sometimes by artists themselves, became an important source of inspiration both for subjects and for forms.

FIG. 68.—HEAD OF THE ST. GEORGE (BY DONATELLO). OR SAN MICHELE, FLORENCE.

MATERIALS AND TECHNIQUE. The precious metals, gold and silver, played a less important rôle than in the Gothic period. The goldsmith's atelier continued for a time to be the art school from which issued architects, sculptors, and painters. But his influence was gradually restricted to work in the precious metals, and the arts became more independent of each other. Bronze now assumed a more important rôle, being used for reliefs first, then for statues, busts,

candelabra, and minor objects. It was a favorite material with Renaissance artists, not only on account of its durability and ductility, but also because of its brilliant effect when gilded. Considerable difficulty was experienced at first in bronze-casting. The form was crude, and the chisel had to be used freely in finishing. The early bronzes were not highly polished. In time these difficulties vanished, and a high degree of technical perfection was reached in the sixteenth century.

In stone sculpture the growing demand for delicate and refined form, notably in decorative detail, led to an extensive use of marble and the finer calcareous stones, such as the *pietra d' Istria*, and the finer sandstones, such as the *pietra serena*. The white Carrara marble was extensively used for monumental sculpture, but was softened in color by the use of wax. Details such as the hair, angels' wings, ornaments of robes, and architectural mouldings were usually gilded. The background, when not sculptured, was commonly colored a grayish blue. Highly polychromatic marble sculpture was rare.

The sphere of sculpture was considerably enlarged by the use of terracotta. This afforded a cheap substitute for marble, and when glazed was equally durable. Coloring beneath the glaze received also a permanent polychromatic character. Altar-pieces, pulpits, fonts, tabernacles, and coats of arms, in this material, became widely scattered, reaching the remotest country towns. A still cheaper material was found in a fine stucco, composed of marble dust and sand. Reproductions of the works of master sculptors were thus placed in the hands of the common people. Sculpture in wood was confined chiefly to thickly wooded districts.

In technical execution the methods of classic sculptors were largely employed. Similar implements were used and many of the same conventions followed. But the spirit of the Renaissance was more pictorial. Designs upon paper were

regarded by many as fundamental; perspective, the multiplication of the planes, the use of all gradations of relief, were common. Preliminary studies, and models in clay, wax, or wood, were sometimes carried far enough by the artist to permit of the execution of the work in bronze or marble by an artisan.

CHAPTER XIX.

RENAISSANCE SCULPTURE IN ITALY.—CONTINUED.

THE EARLY RENAISSANCE, 1400–1500.

BOOKS RECOMMENDED. The books before mentioned and General Bibliography.

THE FLORENTINE SCHOOL. The impulse given to Florentine sculpture by Andrea Pisano, Giotto, and Orcagna was strongly felt in the early portion of the fifteenth century. The goldsmiths, from whose ateliers issued the most distinguished sculptors, also exerted a determining influence, as may be seen by comparing such works as the silver altar-front in the cathedral at Pistoja or the silver dossal from the Baptistery of Florence with the Early Renaissance reliefs. The marble sculptors employed upon the Cathedral of Florence at the end of the fourteenth century, especially **Piero di Giovanni Tedesco,** were already producing naturalistic sculptures and mingling classic with Christian themes. Though probably of German origin, Piero's work was thoroughly Italian, we may even say Venetian, in treatment. The leading Florentine sculptors of the first half of the fifteenth century were Ghiberti, Donatello, and Luca della Robbia.

LORENZO DI CIONE GHIBERTI (1378–1455) received his technical education from his stepfather Bartolo, a noted goldsmith. He began his career as a painter, but his instincts were essentially those of the sculptor of small objects. In his *De Orificeria* Benvenuto Cellini says of him: "Lorenzo Ghiberti was truly a goldsmith, not only in his graceful manner of pro-

ducing objects of beauty, but in the extreme diligence and polish which he gave to his work. He put his whole soul into the casting of miniature works, and though he sometimes applied himself to sculpture upon a larger scale, still we can see that he was much more at home in making smaller objects." Ghiberti's chief works as a goldsmith were a golden mitre and pluvial button for Pope Martin V. (1419) and a golden mitre for Pope Eugenius IV. (1439). These magnificent mitres, enriched with miniature reliefs and figures and adorned with precious stones, seem to have been melted down in 1527 to provide funds for the impoverished Pope Clement VII. More fortunate were his works in bronze. As far as is known, these all survive. Ghiberti applied himself to bronze with the spirit of the goldsmith. Having in an open competition proved himself superior to his Sienese, Aretine, and Florentine competitors, he secured the contract for a pair of bronze doors for the baptistery at Florence (1403–1424). These followed the scheme of the doors made for the same baptistery by Andrea Pisano, and represented in twenty-eight panels the life of Christ, the four Evangelists, and the four Fathers of the Church.

As compared with Andrea's doors, those of Ghiberti were richer in composition, higher in relief, and more naturalistic in treatment. A fine sense of line is seen in the graceful, flowing draperies which adorn Ghiberti's figures. The three statues of John the Baptist (1414), St. Matthew (1420), and St. Stephen (1422), which stand in niches on the exterior of Or San Michele, show his rapid progress in monumental sculpture. The St. Stephen alone frees him from the charge of being a mere sculptor of miniatures. The transition from his first to his second manner may be studied in the reliefs he made for the font in the baptistery at Siena (1417–1427).

The fulness of Ghiberti's style was reached in his second pair of doors for the baptistery at Florence. His aim, no longer that of a Gothic sculptor, may be best stated in his own words: "I tried as far as possible to imitate nature with all

her varied qualities and to enrich my compositions with many figures. In some of the reliefs I have put as many as a hundred figures, in some more, in others less. I executed the work with diligence and enthusiasm. In the ten subjects treated, I have represented the buildings in such proportions as they appear to the eye, and in such a manner that from a distance they seem to be detached from the background. They

FIG. 69.—EQUESTRIAN STATUE OF GATTAMELATA. PADUA.

have little relief and, as in nature, the nearer figures are larger and the remoter smaller. With similar sense of proportion have I carried out the entire work."

The most impressive quality of these baptistery doors is the masterly treatment of sculptural perspective. Ghiberti had advanced to the use of successive planes of graded relief, even to the substitution of curved for flat planes. In this direction

he surpassed all of his contemporaries. As compositions, the separate panels merit careful study, so harmoniously did he combine various incidents, and arrange his figures so as to make a single incident most significant. It was no empty praise when Michelangelo declared these doors to be worthy of standing as the gates to Paradise.

Contemporary with Ghiberti may be mentioned **Filippo Brunelleschi** (1379–1446), one of the competitors for the first baptistery doors, and a helpful friend to Donatello; **Nanni di Banco** (d. 1420), whose statues of St. Eligius at Or San Michele, of St. Luke in the cathedral, and the Assumption of the Madonna over the north portal are works of merit; **Niccolo d' Arezzo** (b. about 1370), who was associated with Piero di Giovanni on the north portal of the cathedral. Lorenzo Ghiberti's son, **Vittorio Ghiberti** (b. 1417), author of the decorative frieze around Andrea Pisano's doors, and his grandson, **Buonaccorso**, both goldsmiths and bronze-casters, represent the decadence of Ghiberti's influence.

DONATELLO (1386–1466) was the most representative sculptor of the Early Renaissance. His works, arranged in a chronological series, reflect the changing spirit of the times. Up to the year 1425 his works were thoroughly Gothic in treatment. His statues for the Cathedral, for the Campanile, and for Or San Michele are in general awkward in pose, heavy with drapery, and lacking in gracefulness. Evangelists and prophets are little more than portrait statues of his own contemporaries. Even the Christ is but a peasant. In this series the St. George is a marked exception, an outburst of creative force and energy.

From the year 1425 to his visit to Padua in 1444, Donatello produced his best works. This may be considered his classic period. His reputation now extended beyond Florence, and we find him executing orders for Prato, Siena, Montepulciano, Orvieto, Rome, and Naples. He associated with him Michelozzo Michelozzi, an accomplished architect and bronze-caster.

Michelozzo appears to have executed for him the greater part of three important tombs; that of Pope John XXIII. in the Baptistery of Florence, the Brancacci tomb in Naples, and the Aragazzi tomb at Montepulciano. In his relief work of this period Donatello exhibited perspective effects by the use of retreating flat planes, notably on the font in the baptistery of Siena. Even in the use of somewhat higher relief, as in the pulpit at Prato, and the organ gallery for the Florence Cathedral, he followed the same method. The fertility of his fancy is chiefly exhibited in his decorative compositions. What could be more charming or, at the same time, more representative of the spirit of the times than his Bacchanalian Dance of Young Angels for the organ gallery, or the Cupid and Psyche composition on the base of the Judith and Holophernes group in the Loggia dei Lanzi! The realism of his earliest period seems to have been replaced by a refined classicism in his bronze David in the Muzeo Nazionale and in the beautiful tabernacle containing Verrocchio's group of the Doubting Thomas at Or San Michele. There was another side to Donatello's nature, a desire to produce a dramatic effect. This we already perceive in the Assumption relief of the Brancacci monument and in the Bewailing of the Dead Christ in the sacristy of St. Peter's.

A third period of Donatello's career began with his visit to Padua in 1444, and extended until his death in 1466. The dramatic talent to which he had given but little expression in earlier days, now reached its fullest development. His first work for Padua, the equestrian statue of Gattemelata, exhibited a considerable degree of classic restraint, but the history of his work in relief, from the S. Antonio altar-reliefs in Padua to the bronze pulpits of S. Lorenzo in Florence, is the story of decline. Exaggerated emotion, confused composition, and a lax handling of form and drapery characterize these later reliefs. They are prototypes of the Rococo spirit into which Italian sculpture was destined to fall.

Two sculptors may be associated with Donatello's early manner: **Nanni di Bartolo**, called Il Rosso, who made several statues of prophets for Giotto's Campanile, and **Bernardo Ciuffagni** (1385–1456), author of the seated St. Matthew in the Florence Cathedral. **Agostino di Duccio** (1418–1481) drew considerable inspiration from Donatello's best work, though his treatment of drapery may be described as an exaggeration of the manner of Ghiberti. Witness his interesting, but man-

FIG. 70.—LUNETTE (BY LUCA DELLA ROBBIA). VIA DELL' AGNOLO, FLORENCE.

nered, sculptures upon the façade of S. Bernardino at Perugia and the reliefs in S. Francesco at Rimini.

Michelozzo Michelozzi (1391–1473) was closely associated with Donatello during his best period, and executed some of his designs; but Michelozzo's own work in sculpture was commonplace. More distinguished sculptors, Desiderio, the Rossellini, and Mino da Fiesole, owed much to Donatello; and that master's later manner was followed and exaggerated by **Bertoldo di Giovanni** (d. 1491), who completed the pulpits at S. Lorenzo. It found followers also in the Paduan school of sculpture.

LUCA DELLA ROBBIA (1399–1482) was the equal of his great contemporaries in the production of beautiful forms. Less venturesome with new methods than Ghiberti, less dramatic in spirit than Donatello, his Madonnas and Saints made him the typical religious sculptor of his day. His early training is said to have been under the goldsmith Leonardo di Ser Giovanni. He is known to have executed a few works in bronze, notably the dignified portals of the sacristy of the Cathedral of Florence. As a marble sculptor, his choir-gallery reliefs (1431–1440) show him to be a master of composition and possessed of pure religious sentiment. His marble tomb of Bishop Benozzo Federighi, now in the church of S. Francesco di Paola, is full of quiet grandeur and is enshrined in a frame of exquisitely beautiful design.

As the founder of a school of glazed-terracotta sculpture, Luca's influence was far-reaching. His own works were made chiefly for Florence and its immediate neighborhood, while those of his successors were widely scattered. His style exhibited a continuous development without marked changes. In his early works, such as the Resurrection (1443) and the Ascension (1446), lunettes in the cathedral, and the lunette from S. Pierino, we may detect the influence of his goldsmith master and of Ghiberti. More freedom and independence are exhibited in his lunette of the Madonna and Child between two Angels over a doorway in the Via dell' Agnolo, in the Apostle medallions in the Pazzi Chapel, and in the beautiful group of the Visitation at S. Giovanni Fuorcivitas, Pistoja. It was in 1463 that he made the remarkable medallion for the General Council of Merchants, and probably about the same time the fine medallion for the Guild of Stone Masons and Wood Carvers, both of which adorn the exterior of Or San Michele. Among his later works may be placed the very beautiful Tabernacle of the Holy Cross at Impruneta and a charming Adoration in the possession of M. Foulc, Paris. In some cases Luca made use of colored glazes, but more fre-

quently we find him following the habit of the marble sculptors, merely coloring the details, such as the eyes and eyebrows, or painting superficial ornament in gold.

A considerable impulse to the production of beautiful works in glazed terracotta was given by Luca to his nephew, **Andrea della Robbia** (1437–1528). Andrea made a wider use of terracotta, and carried it into the smaller towns. In his earliest works at La Verna and Arezzo, he exhibited much of the dignity which characterized the style of his uncle. Then followed a period of graceful works, best illustrated by the altar in the Osservanza near Siena and in the lunette over the entrance of the cathedral at Prato. In the lunette of the cathedral at Pistoja and in those over the doors of S. Maria della Quercia at Viterbo his style lost something of its former refined sentiment and bordered upon sentimentality.

In the following century Andrea's sons contributed only to the decline of art. **Giovanni**, the eldest (1469–1529), in his early years produced the font for the sacristy (1497) of S. Maria Novella, much in the spirit of his father. His more independent works, such as the Nativity (1521) in the Museo Nazionale, the Tabernacolo della Fontacine (1522) in the Via Nazionale, and the medallions at the Ceppo Hospital at Pistoja, exhibit ignorance of composition and bad taste in color. **Fra Mattia** in his high altar at Montecassiano (1527) showed himself a better artist, but **Fra Ambrogio** in his crude, realistic Nativity (1504) at Siena was a mere artisan; and **Luca di Andrea**, who executed from Raphael's designs the pavements of the Vatican, was also incapable of producing artistic work by himself. **Girolamo**, the youngest (1488–1566), carried the traditions of the school to France. His decorative terracotta work for the Château de Madrid, though much admired, had little influence upon French art.

LATE FIFTEENTH CENTURY FLORENTINE SCULPTURE. During the second half of the fifteenth century the demand for monumental works in sculpture, both in marble and bronze,

was much increased. The churches were supplied with altar-pieces, pulpits, tabernacles, and tombs, sculptured in the new style, and the palaces were provided not only with new sculptured doorways, friezes, and chimney pieces, but were

FIG. 71.—BUST OF BISHOP LEONARDO SALUTATI (BY MINO DA FIESOLE). FIESOLE CATHEDRAL.

stocked with portrait busts. The most distinguished of the Florentine marble sculptors of this half of the century were Desiderio, the Rossellini, Benedetto da Majano, and Mino da Fiesole. The best of the bronze-workers of the same

period were Verrocchio and Pollajuolo. **Desiderio da Settignano** (1428–1464) caught the spirit of Donatello's best work, and added to it a sense of harmony and a refined elegance which were distinctly his own. His wall tomb for the Chancellor Carlo Marsuppini (d. 1455) in S. Croce stands at the head of this class of monuments. So also is his marble tabernacle in S. Lorenzo one of the finest of its kind. His busts of Marietta Strozzi and of a Princess of Urbino are models of dignity and refinement. His busts of children have been frequently attributed to Donatello. Though short-lived, his influence was lasting. **Bernardo Rossellino** (1409–1464) was a refined technician, but as an artist lacked originality. In architecture he was almost a slavish follower of Alberti, and in sculpture borrowed much from his predecessors and contemporaries, as witness his celebrated tomb of Leonardo Bruni (d. 1444). **Antonio Rossellino** (1427–1478), a younger brother of Bernardo, surpassed him in the charm and delicacy of his work. His St. Sebastian in the Collegiate Church at Empoli ranks as one of the most graceful statues of the Early Renaissance. His tomb of Cardinal Portogallo (d. 1459) at San Miniato, though lacking in architectural significance, is full of beauty. His low-reliefs of the Madonna and Child, his busts and his heads of children are in quality hardly inferior to the works of Desiderio.

Mino da Fiesole (1431–1484), according to Vasari the pupil of Desiderio, produced an immense number of altars, tabernacles, tombs, reliefs, and busts. He was a skilful workman, used no models, and brought his work to a high degree of finish. His style exhibited much of Desiderio's refinement, without its elevation; it had the charm of distinction, coupled with a peculiar mannerism. In spite of successive visits and a long residence in Rome, he received no new impulse from classic antiquity. His Roman productions exhibit more elaborate compositions, but are inferior to his best Florentine work. His masterpieces are in the cathedral at Fiesole—the tomb of

Bishop Leonardo Salutati, and an altar-piece representing the Madonna with the Infant Christ and the little St. John, together with S. Lorenzo and St. Remigius.

Benedetto da Majano (1442–1497) reflected well the general spirit of his age, without marked individuality. His altar of St. Savinus at Faenza (1470) showed strongly the influence of Antonio Rossellino; his St. Sebastian in the Misericordia at Florence was almost a copy of Rossellino's St. Sebastian at Empoli. Rossellino's influence is also seen in Benedetto's works at S. Gimignano. More important is his celebrated pulpit at S. Croce in Florence, harmonious in its proportions and adorned with picturesque reliefs from the life of St. Francis. The problems of perspective, which were exercising the attention of the painters, were here prominently illustrated in sculpture. Benedetto's Madonnas, whether in relief or in the round, lack the refinement and distinction of those by the earlier masters. They are well-fed, luxurious women of the middle class.

Matteo Civitali (1435–1501), though born at Lucca, is properly a representative of Florentine sculpture. We see in his works the influence of Desiderio, of Antonio Rossellino, and even of Benedetto da Majano. Nevertheless, there underlies this an emotional element which is not so obvious in Florentine work. His Christ is a man of sorrows; his angels are adoring, worshipful angels; his Madonnas are tender-hearted mothers. Lucca and its vicinity, and Genoa, contain charming examples of his work.

THE BRONZE-WORKERS. While the marble sculptors of Florence contributed largely to the spread of grace and beauty, the bronze-workers were no less active in bringing their art to a higher stage of technical perfection. **Antonio Pollajuolo** (1429–1498), a pupil of Ghiberti's stepfather Bartolo, attained great skill as a goldsmith and caster of metals. His monument of Pope Sixtus IV., finished in 1493, was a development of the slab tomb. The Pope reclines upon a highly

ornamented couch, on the top of which are reliefs of the seven Virtues, and on the sides the ten Liberal Arts. In this tomb Pollajuolo depended for effectiveness upon rich detail rather

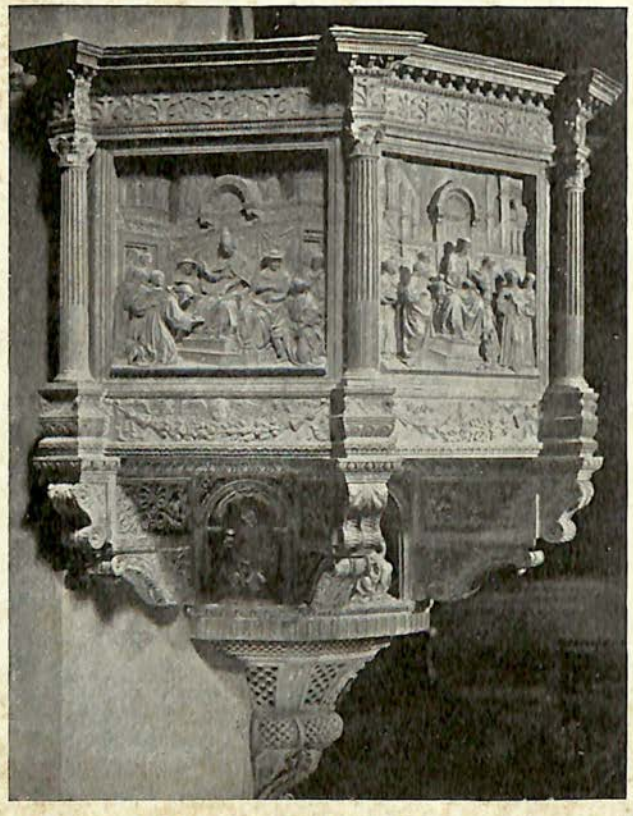

FIG. 72.—PULPIT (BY BENEDETTO DA MAJANO). S. CROCE, FLORENCE.

than simple mass. Somewhat incongruous was his tomb for Innocent VIII., which, like the preceding, is in St. Peter's, Rome. Here the Pope was represented as living and blessing, enthroned above the sarcophagus on which reclines the Pope

dead. In his little bronzes, in the National Museum, Florence, of Marsyas and of Hercules and Cacus, we see the same striving

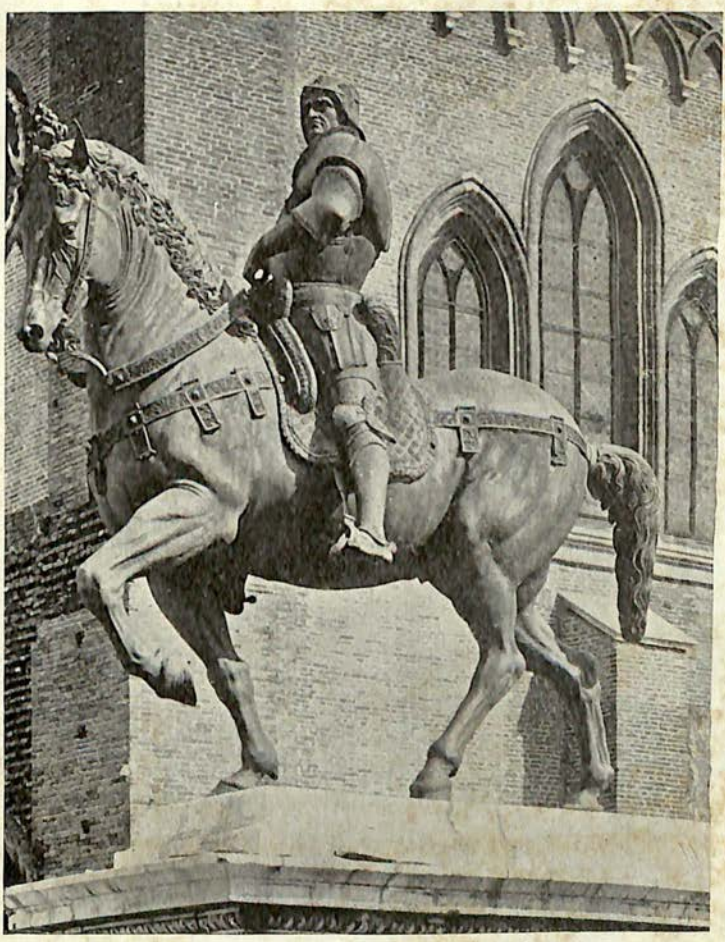

FIG. 73.—BARTOLOMMEO COLLEONI (BY VERROCCHIO). VENICE.

for effect—the foreshadow of a declining style. If the base of a silver cross, highly ornamented with statuettes, in the Cathe-

dral Museum of Florence, be rightly attributed to Pollajuolo, we must grant that he possessed an architectural sense of no mean order. He was also the founder of the so-called goldsmith school of painting.

Andrea del Verrocchio (1435–1488) represented the best achievement in the metal work of his day. His master in the goldsmith art was Giuliano Verrocchio, but he acquired style from Donatello and Desiderio, and finally developed an independent manner of his own. In his monument to Giovanni and Piero di Cosimo de' Medici (1472), in the sacristy of S. Lorenzo, he adopted from Desiderio the motive for the sarcophagus, in which, however, he exhibited a preference for straight rather than curved lines. His bronze David (1476), in the National Museum, breathes the spirit of Donatello, but is somewhat more angular. More independent and original is his Christ and the Doubting Thomas (1483) in a niche on the exterior of Or San Michele, though here the drapery is somewhat heavy and angular, as it is also in the marble monument to Cardinal Forteguerra in the cathedral at Pistoja. His supreme achievement was the statue of Bartolommeo Colleoni in Venice. Of this monument Dr. Bode well says: "The Colleoni stands to-day for the most magnificent equestrian statue of all times; it fully deserves this reputation, since in no other monument are both horse and rider conceived and composed with such unity."

Florence was the centre and inspiration of Renaissance sculpture during the fifteenth century, and her power was felt all over Italy. Nevertheless, there were other centres, such as Siena, Milan, and Pavia, Modena, Venice, Padua, and Palermo, from which issued sculptors of independence and influence.

CHAPTER XX.

RENAISSANCE SCULPTURE IN ITALY.

THE EARLY RENAISSANCE.—*Continued.*

BOOKS RECOMMENDED. See the list of books at the beginning of Chapter XVIII.

THE SIENESE SCHOOL. Siena remained longer than Florence under the influence of Gothic art. Her most distinguished sculptor, **Jacopo della Quercia** (1371–1438), developed along the same path as Donatello. His earliest works, as illustrated by the Fonte Gaja (1409–1419) in Siena, were thoroughly Gothic in character. Then followed a period when graceful motives of classic origin controlled his style. To this time belongs the beautiful tomb of Ilaria del Caretto (1413) in the cathedral at Lucca. Later, a dramatic quality appeared in his work. This character is exhibited by the reliefs about the central portal of S. Petronio, Bologna (1425–1438). Though somewhat heavy, their dramatic force had a perceptible influence upon the work of Michelangelo.

Quercia's influence was not marked in Siena. Something of his Gothic manner was perpetuated in the hard, dry, but technically excellent work of **Lorenzo Vecchietta** (1412–1480), and something of his classic manner may be seen in the harmonious work of **Antonio Federighi** (*circa* 1420–1490). The reliefs and statuettes of **Turino di Sano** and **Giovanni di Turino** for Quercia's celebrated font in the baptistery are lacking in style, and **Francesco di Giorgio's** bronze angels (1439–1502) in the cathedral are exceedingly mannered. **Giacomo Cozzarelli**

(1453–1515) was an excellent workman in bronze, and produced some interesting busts in terracotta. In **Lorenzo di Mariano** (d. 1534) we recognize a typical Sienese artist of higher quality. His high altar in the church of Fontegiusta exhibited, in its sculptured Pietà, Sienese tenderness of sentiment, and its elaborate architectural decoration was in the line of development of Sienese ornament.

Quercia's remarkable work at Bologna did not secure for him

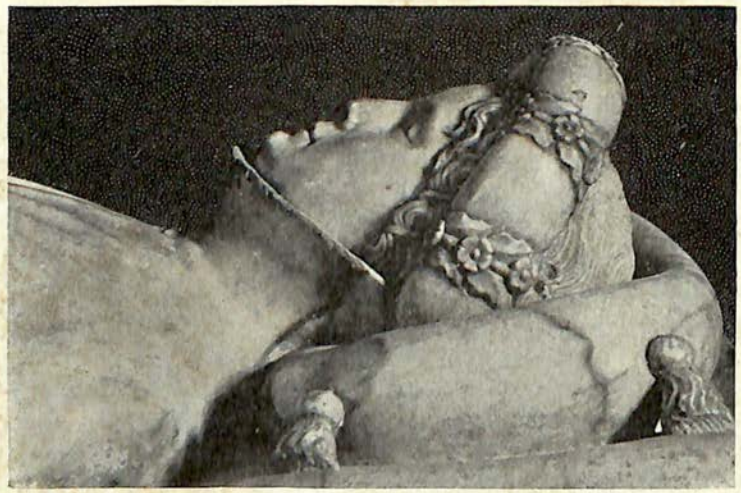

FIG. 74.—ILARIA DEL CARETTO (BY JACOPO DELLA QUERCIA). LUCCA CATHEDRAL.

a school of followers there. **Niccolò da Bari,** called **Niccolò dell' Arca** (1414–1494), reflected something of his influence in a terracotta Madonna outside of the Palazzo Pubblico, but the work which gave Niccolò his title to fame, the completion of the Arca di S. Domenico, was a thoroughly independent work. The varied character of Niccolò's style may be still further illustrated by a group of the Lamentation over the body of Christ, in the little church of S. Maria della Vita, Bologna. This realistic, emotional group seems to have given

an impulse to **Guido Mazzoni** (1450–1518), of Modena, whose works of a similar character in his native town, in Ferrara, and in Naples formed a distinct class of monuments, foreign to the refined spirit of the Florentines, but popular with the philistines in the provinces. Mazzoni made the Italian peasant participate as principal actor in representations of sacred story. His work may be regarded as one phase of Lombard naturalism. Elsewhere in Lombardy, and in parts of Germany, similar groups were popular.

THE MILANESE SCHOOL. In Lombardy, at Bergamo, Parma, Cremona, and especially at Milan and Pavia, we find a school of sculptors who left their mark over a large portion of Italy, especially in the north. Gothic traditions, more firmly established than in Florence, checked but did not overcome the advance of the Renaissance. When Michelozzo came from Florence to Milan he bent his style to suit Milanese taste. Here there was a demand for luxuriant decoration, which was easily embodied in terracotta. In this decoration we find a multiplication of details rather than a massive treatment, a subordination of the larger arts, architecture and sculpture, to the minor arts of the joiner and the miniature painter. But if we view Lombard sculpture apart from its surroundings, it has a sharp, crisp, vigorous character which commands our attention and not infrequently our admiration. Especially noteworthy are the sculptures of the cathedral at Milan, of the Certosa at Pavia, and of the Colleoni Chapel at Bergamo. The **Mantegazza** brothers, **Cristoforo** (d. 1482) and **Antonio** (d. 1495), chief sculptors at the Certosa, were among the first to represent drapery in what has been termed the cartaceous manner, from its resemblance to wet paper. This manner was hard, academic, conventional. Their successor **Giovanni Antonio Omodeo** (1447–1522), in his decorative sculptures for the Colleoni Chapel, and in the tombs of Medea and Bartolommeo Colleoni at Bergamo, in his work for the exterior and interior of the Certosa at Pavia, and in the Borrommeo monuments at Isola

Bella in the Lago Maggiore, exhibited a marked advance in the direction of naturalism and classic beauty.

Other Milanese sculptors, who lived on into the sixteenth century, were: **Cristoforo Solari**, whose Beatrice and Ludovico il Moro at the Certosa were conceived in the spirit of the Early Renaissance, but whose works produced subsequent to his visit to Rome showed the influence of Michelangelo;

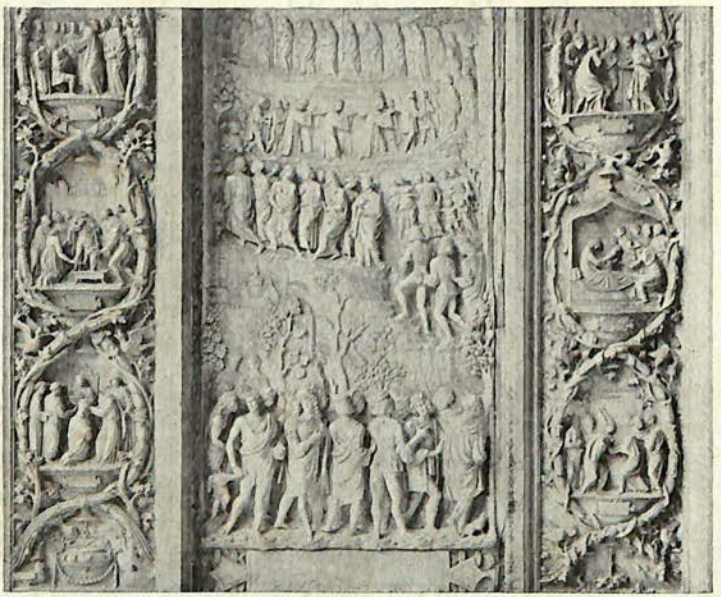

FIG. 75.—SCULPTURES FROM THE CERTOSA AT PAVIA.

Caradosso (1445 ?-1527), who was considered by Benvenuto Cellini the most skilful goldsmith he ever met, and whose terracotta reliefs in the sacristy of S. Satiro were almost equal to the works of Donatello; and **Agostino Busti**, called Bambaja (1480–1548), whose unfinished monument to Gaston de Foix, though somewhat mannered in style, carried to its utmost limit the application of the miniature style to monumental

sculpture. When we add to these the names of **Andrea Bregno** (1411–1506), of **Andrea Fusina** (fl. 1495), of **Ambrogino da Milano** (fl. 1475), all of whom produced works of admirable quality, we find a strong and powerful school of sculptors, not the product of Florentine influence, but of local development.

Milanese sculptors largely supplied the demand for sculpture in Genoa, Bergamo, Brescia, and other North Italian towns. As we turn toward the east, the influence of Venice is more apparent. Verona maintained her Gothic traditions strongly enough to subject a Florentine sculptor, Giovanni di Bartolo, to her methods. Her style was half-Lombard, half-Venetian, as may be seen in the terracotta decoration by the unknown "Master of the Pellegrini Chapel" in the church of S. Anastasia.

THE VENETIAN SCHOOL. Venice produced an independent school of sculptors, whose influence radiated to Istria and Dalmatia on the one hand, and to Verona and Brescia on the other. This school represented a taste for rich decorative works, less prosaic than the productions of the Milanese, and of a tenderer sentiment than those of the Florentines. Both Milan and Florence appealed to the intellect, Venice to the pleasurable emotions excited by graceful, luxuriant forms. The Gothic style had assumed in Venice a too attractive character to be easily cast aside. Accordingly, the transitional period, in which Gothic motives lived on by the side of those of the Renaissance, was a long one in Venice. Outsiders like **Piero di Niccolò** of Florence and **Giovanni di Martino** of Fiesole, as may be seen in their tomb for the Doge Tommaso Mocenigo (d. 1423), produced works in accord with Venetian traditions. Neither Donatello and his followers at Padua nor Antonio Rizo of Verona had any marked influence in changing the trend of Venetian sculpture. The continuity of its development is exhibited in the transitional work of **Bartolommeo Buon** in the decoration of the Porta della Carta of the Doge's palace, and reached the naturalistic, classic, and

humanistic stage in the work of **Pietro Lombardo** (d. 1515). Lombard modes of composition are evident in his tombs for the Doges Niccolò Marcello (d. 1474) and Pietro Mocenigo (d. 1476), but a thoroughly Venetian charm and exquisite

FIG. 76.—SCULPTURED BASE AT S. MARIA DEI MIRACOLI, VENICE.

fancy pervade his decorative sculptures at S. Maria dei Miracoli. His son, **Tullio Lombardo,** who may have assisted him at S. Maria dei Miracoli, exhibited an artificial grace in his more independent work for the Chapel of S. Antonio at Padua.

Tullio's younger brother, **Antonio Lombardo,** lacked even artificial gracefulness in his work. **Alessandro Leopardi** (d. 1522), however, showed himself a worthy successor of Pietro, in his charming base for the Colleoni statue, in his sculptured work for the tomb of the Doge A. Vendramin, and in the bronze flagstaffs in the Piazza S. Marco.

The influence of the Venetian school of sculpture extended southward to Ravenna, Cesena, Faenza, and Ancona.

THE PADUAN SCHOOL. Padua during the fifteenth century possessed a productive and influential, if not very distinguished, school of sculptors. She had forced Donatello to change his style so as to accord with her inferior canons of taste. His pupils became most popular sculptors. One of the most skilful was **Giovanni da Pisa,** author of the terra-cotta figures in the chapel to the right of the high altar in the church of the Eremitani. More productive and more widely known was **Bartolommeo Bellano** (1430–1498), whose lifeless copies in Padua of the work of Donatello and Desiderio showed his lack of originality, while the reliefs which he executed for the pulpits in S. Lorenzo, in Florence, were full of mannerism and a straining for dramatic effect. His manner became somewhat softened after his residence in Venice, where, about 1460, he executed a relief for the façade of S. Zaccaria. His successor **Andrea Briosco,** called **Riccio** (1470–1532), inherited something of his manner, but moderated by a wider acquaintance with classic art. In the minor arts the fancy of Riccio found constant stimulus. In the production of small bronze reliefs for the decoration of many household objects, in his candlesticks and jewel chests and figurines he showed himself a master, and stimulated a school of followers known by such pseudonyms as **Antico, Moderno, Ulocrino,** etc. When he attempted monumental works, he showed himself still the miniature artist. The influence of the Paduan school, though widely extended, was chiefly felt in Mantua and Ferrara.

SCHOOLS OF CENTRAL AND SOUTHERN ITALY. Umbria, the Marches, and the Abruzzi were poor in native sculptors. Through many towns in the neighborhood of Arcevia, **Fra Mattia della Robbia** exerted a strong influence with terracotta sculpture, and at Aquila interesting monuments were executed by the pupils of Donatello, **Andrea** and **Silvestro da Aquila**; but these works were essentially Florentine.

Rome seemed to lose her independence in sculpture with the expiration of the Cosmati school. Her best monuments of the fifteenth century were by sculptors of other schools, Donatello and Antonio Pollajuolo, Mino da Fiesole and Giovanni of Dalmatia, Isaia of Pisa, Andrea Bregno, and Luigi Capponi of Milan. Eclecticism prevailed to such an extent that sculptors representing different styles each impressed his own methods upon the same monument. Native sculptors were few. One of these, **Paolo Taccone**, called **Romano**, exhibited a Roman preference for figures in the round, but his general style was dependent on that of Isaia of Pisa. Still less can **Gian-Cristoforo Romano**, the son of Isaia of Pisa, be reckoned as representing the Roman school. He drifted to Lombardy, and there worked in the Milanese style.

Naples exhibited the same lack of independence. Tuscan and Lombard sculptors produced the finest sculptural monuments of which Naples could boast during this century. The only native artists of fame were **Andrea Ciccione** and **Antonio di Domenico da Bamboccio** (1351–1422). Their work, faulty in design and extravagant in color, was far behind that of the northern sculptors.

In Southern Italy, Renaissance sculpture was conditioned by preëxisting Byzantine influence, and thus approximated the Venetian type. In Sicily an influence of similar character was represented in the work of **Francesco da Laurana**, a Dalmatian, while the types and methods of **Domenico Gagini** and his son, **Antonio Gagini** (1478–1536), were predominantly Lombard.

EXTANT MONUMENTS. Early Renaissance sculpture in Italy may be best studied in the churches and public buildings, especially in Florence, Milan, Venice, Padua, Rome. The most important museums for this purpose are the Museo Nazionale, Florence ; the Royal Museum, Berlin ; the Louvre, Paris ; and the South Kensington, London. A representative collection of Renaissance casts is to be placed in the Metropolitan Museum, New York.

CHAPTER XXI.

RENAISSANCE SCULPTURE IN ITALY.

THE DEVELOPED RENAISSANCE (1500–1600) AND THE DECADENCE (1600–1800).

BOOKS RECOMMENDED. The books on Renaissance sculpture before mentioned; also: Cellini, *Autobiography.* Desjardins, *La Vie et l'Œuvre de Jean Bologne.* Grimm, *Life of Michelangelo.* Guizzardi e Tomba, *Le Opere di Guido Mazzoni e di Antonio Begarelli.* Plon, *Benvenuto Cellini, sa Vie et son Œuvre.* Schönfeld, *Sansovino und seine Schule.* Springer, "Raffael und Michelangelo," in Dohme's *Kunst und Künstler Italiens.* Symonds, *Life of Michelangelo.*

CHANGE IN STYLE AND MOTIVE. The sixteenth century in Italy witnessed the emancipation of sculpture from both architecture and painting. Architecture now became more sculpturesque. Columns were substituted for pilasters; cornices and mouldings received greater projection, allowing a new play of light and shade. Painting also became more plastic, modelling and perspective replacing in a measure the interest in outline and composition. Sometimes sculpture went beyond her sphere and reduced her sister arts to subjection. In the great wall tombs, sculptured figures became overprominent, the architectural construction being treated as a mere accessory. Even buildings were sometimes mere backgrounds for sculptured figures. This plastic advance was accompanied by many changes. The beautiful decorative low-relief of the Early Renaissance disappeared, high-relief and sculpture in the round taking its place. Dignity of concep-

tion and design received less attention than modulations of modelling, posing of arms and legs, movement in drapery, the carving of colossal statues, and the determined effort to produce an effect. The influence of classic sculpture was sustained and in some directions increased, but only occasionally did it lead to the imitation and reproduction of ancient forms.

THE FLORENTINE SCULPTORS. Foremost among the Florentine sculptors of this period was **Andrea (Contucci da Monte) Sansavino** (1460–1529). His early terracotta altar-pieces in S. Chiara at Monte Sansavino followed in the line of Verrocchio and Antonio Rossellino, and exhibited a studied gracefulness. His subsequent residence in Portugal added little to his power as a sculptor, if we may judge him by the lifeless font at Volterra. His group representing the Baptism of Christ, over the door of the baptistery at Florence, was on a level with the work of Lorenzo di Credi in painting, and marked a similar decline from the more spirited conceptions of Verrocchio. In Rome his tombs of the Cardinals Ascanio Sforza and Girolamo Basso della Rovere, though charming in decorative detail, illustrated a stage in which sculptural and architectural motives were in conflict, neither contributing to the effectiveness of the other. In his heads and draperies there is a recognition of Roman classic art, but the proportions of his figures were somewhat heavy. His later work at Loreto was restless and mannered, aiming at effect by artificial means. His pupil **Francesco di San Gallo** (1493–1570) exhibited something of his master's manner and added to it an exaggerated realism. His sculptural slab of Bishop Leonardo Bonafede, at the Certosa near Florence, was developed from the low-relief figured slabs of the late Gothic and Early Renaissance periods.

Benedetto da Rovezzano (1476–1556) resembled Andrea Sansavino in technical quality, but surpassed him in originality. His fancy flowed easily in delicate floral design, and revelled in weird combinations of skulls and cross-bones.

His tombs of Piero Soderini in the Carmine and of Oddo Altoviti in SS. Apostoli in Florence interest, if they do not charm us. His relief in the Museo Nazionale illustrating the Life of S. Giovanni Gualberto exhibited the independence of his fancy. His tomb for Louis XII., King of France, and the tomb which he began for Cardinal Wolsey in England were influential means of communicating to Northern Europe the traditions of the Italian Renaissance. **Piero Torrigiano** (1472–1522), an irascible man but a clever sculptor, also went to England, and there made the tomb of Henry VII. and Queen Elizabeth in Westminster Abbey, probably also the tomb of the Countess of Richmond in the adjoining chapel. Later he went to Spain, where he sculptured several monuments.

THE NORTH ITALIAN SCULPTORS. In Milan and Pavia the line of distinguished sculptors appears to have ceased with Agostino Busti. His successors were inferior artists. **Leonardo da Vinci** (1452–1519) did little for the art of sculpture, and established no school in that art as he did in painting. The influence of Michelangelo and other extraneous influences prevailed.

In Modena, however, a forward step was taken by **Antonio Begarelli** (1479–1565). He worked in terracotta, making not only groups for niched recesses, but also altar-pieces and statues. His earlier works, as, for example, the Bewailing of Christ in S. Maria Pomposa, strongly betrayed the influence of Mazzoni. But Begarelli, with less depth of sentiment, had more varied means of expression and exhibited more movement in his compositions and figures. His later work, as in the altar-piece at S. Pietro representing Four Saints with the Madonna surrounded by Angels in the Clouds, was imbued with the manner and spirit of Correggio. In fact, Begarelli's sculpture became thoroughly picturesque in treatment.

In Bologna a similar course of development may be seen in the work of **Alfonso Lombardi**, of Lucca (1497–1537). His early sculptures at Ferrara and in the crypt of S. Pietro,

Bologna, bore a close relationship to the works of Mazzoni. Later the influence of the school of Andrea Sansavino made itself felt, and his work for the left portal of S. Petronio assumed a more classic style. A Bolognese sculptress, **Properzia de' Rossi** (1490–1530), under the influence of Alfonso Lombardi and of Tribolo, produced at S. Petronio and elsewhere a number of works of merit. **Niccolò Pericoli**, known as **Il Tribolo** (1485–1550), was a sculptor of high order, as shown by the thoroughly plastic and beautiful prophets, sibyls, angels, and other reliefs about the doorways of S. Petronio. His subsequent work was of a temporary, decorative character, and a series of misfortunes prevented him reaching the position to which his genius entitled him.

In Venice the most distinguished sculptor was the Florentine **Jacopo Tatti**, better know from his master as **Jacopo Sansavino** (1487–1570). In 1510 he followed Andrea Sansavino to Rome, and there through copying and repairing ancient statues became infused with the classic spirit. His Bacchus holding above his head a Bowl of Wine, in the Museo Nazionale, Florence, is a fine example of his work at this period. After 1527 he went to Venice, and there undertook important works both in architecture and sculpture. He tried to secure the rich decorative effects demanded by the Venetians. In his treatment of ornamental detail, and in the statues of Apollo, Mercury, Minerva, and Peace for the Loggietta near the Campanile of S. Marco, he showed himself a worthy successor of Pietro Lombardo and Leopardi. These works were like an echo of Praxiteles. Very different, however, were his reliefs. His celebrated bronze door in the choir of S. Marco and his marble relief for the Chapel of S. Antonio at Padua were forerunners of the period of the decline. Sansavino's pupils were many. **Tommaso Lombardo, Girolamo Lombardo, Danese Cattaneo,** and **Alessandro Vittoria** (1525–1608) assisted him in the plastic decorations of the Biblioteca. **Girolamo Campagna,** a pupil of Cattaneo, continued to work in good taste; but

Alessandro Vittoria represented the exaggerated style of the coming Rococo period.

THE ROMAN SCULPTORS. In the Early Renaissance, Florence supplied Rome with artists, and there was no distinctive Roman school. In the Developed Renaissance, Rome, chiefly through Michelangelo, influenced the development of sculpture throughout all Italy. **Michelangelo Buonarroti** (1475–1564), equally famous as architect, sculptor, and painter, was essentially a sculptor in all his work. Though a Tuscan by birth, and in his early work not uninfluenced by Donatello and Jacopo della Quercia, his spirit gave to sculpture a more independent position than it had enjoyed since the days of the Greeks and Romans. From Ghirlandaio, in whose studio he is said to have worked, he received no deep educational impress. From the very start, architectural and landscape backgrounds, perspective effects and elaborated compositions, did not enter into his conceptions. His interest centred in the human form.

His first manner (1488–1496) may be compared to that of Donatello, but it was larger, freer, and more classic. He characterized to perfection the face of a Faun, and portrayed the Madonna and Child, with little boys at the head of some steps, with all the dignity and humanity that are found in Greek reliefs. He revelled in the study of the nude human form in his relief known as the Battle of the Centaurs. His admiration of Donatello may be seen in the S. Giovannino of the Berlin Museum, with its slender form, large hands, and expressive head. Even in these early works he appeared as a master rather than a pupil. As he himself remarked, he imbibed the use of the chisel with his mother's milk.

His second manner (1496–1500) exhibited still further independence and study of the human form. In spite of the heavy treatment of the drapery, how pathetic and full of significance is the Madonna and how wonderful the modelling of the Christ in the Pietà at St. Peter's! His Madonna and

Child in the church of Notre Dame at Bruges and his Medallions in the Museo Nazionale, Florence, and the Royal Acad-

FIG. 77.—HEAD OF STATUE OF DAVID (BY MICHELANGELO). MUSEO NAZIONALE, FLORENCE.

emy, London, showed a majestic treatment of a universal subject. His delight in arriving at new poses, as in his paintings in the Sistine Chapel, was exhibited in sculpture in the

Cupid, now at the South Kensington Museum. His attention was not always occupied with the body only; the impression produced by his David comes chiefly from the powerful head, which seems to say to us that intellect is superior to the force of giants.

His final manner (1500–1564), as illustrated by the Moses and by the figures upon the Medici tombs, revealed greater harmony of treatment. Modelling, pose, drapery, expressiveness, are more equally balanced, and contribute to the effectiveness of the whole. The Moses is the chief surviving member of a magnificent tomb which was to have been placed in St. Peter's in honor of Pope Julius II. The original design was a free-standing structure embracing as many as forty statues. Below were to be figures of Victories and Slaves; above them, four seated statues, one of which was to have been the Moses; in the centre was the sarcophagus of the Pope, represented as kneeling between angels; above all, a figure of the Madonna. Through forty years (1505–1545) this tomb occupied Michelangelo's thoughts, but circumstances prevented its completion. The monument as it stands in S. Pietro in Vincoli is a mere fragment of the original design, only the Moses being attributable to his hand. Two fine figures of Slaves in the Louvre were probably executed for the Julius monument; possibly, also, a Victory in the Museum at Florence.

The tombs for the Medici family in S. Lorenzo in Florence (1524–1534) are also only a partial realization of the original design. Those of Cosimo and Lorenzo il Magnifico were never executed; even those of Lorenzo, Duke of Urbino, and Giuliano, Duke of Nemours, were not entirely finished. The Lorenzo, known as "Il Penseroso," from his pensive attitude, is a majestic, superb figure, and the Giuliano hardly less expressive. Day and Night, Twilight and Dawn, reclining on the curved tops of the sarcophagi, magnificent figures, might appear out of place, were it not that they form a portion of the composition with the statues seated above. The walls

were provided with niches, as a framework for the statues. Among the latest works of Michelangelo were his Madonna and Child in this chapel, the unfinished Deposition in the

FIG. 78.—TOMB OF LORENZO DE' MEDICI. MEDICI CHAPEL, S. LORENZO, FLORENCE.

Cathedral of Florence, and the bust of Brutus in the Museo Nazionale.

Baccio Bandinelli (1487–1559) aimed to be more Michelangelesque than Michelangelo himself. His first statue, a St.

Jerome, is said to have been commended by Leonardo da Vinci, and his second, a Mercury, sold to Francis I. How inferior he was to the great master may be seen by his Hercules and Cacus in front of the Palazzo Vecchio, statues much ridiculed by his contemporaries. **Bartolommeo Ammanati** (1511–1592) studied under Bandinelli and worked under Jacopo Sansavino. He was engaged upon important works at Urbino, Padua, Rome, and Florence. His best work, the Neptune of the fountain in the Piazza della Signoria, is a lifeless production. Benvenuto Cellini called it "an example of the fate which attends him who, trying to escape from one evil, falls into another ten times worse, since in trying to escape from Bandinelli it fell into the hands of Ammanati."

Raffaello da Montelupo (1505–1566) learned the art of sculpture in his father's studio, assisted Andrea Sansavino at Loreto, and Michelangelo in the Medici Chapel. His work is said to have disappointed Michelangelo; but two altar-pieces at Orvieto designed by Il Moscha and executed by Raffaello and Il Moschino bear witness to his skill in handling the chisel. **Fra Giovan' Angelo Montorsoli** (1507–1563) was more thoroughly a follower of Michelangelo, and carried his style to Genoa, Bologna, and to Sicily. Other sculptors of the same school, who by exaggerating the manner of Michelangelo contributed to the downfall of sculpture, were **Guglielmo** and **Giacomo della Porta** (d. 1577) and **Prospero Clementi** (d. 1584).

THE SCULPTORS IN BRONZE. As Michelangelo developed freedom and modelling in marble, a similar advance was made in bronze and the art of the goldsmith by Benvenuto Cellini and Giovanni da Bologna. **Benvenuto Cellini** (1500–1572) infused into his sculpture something of his own emotional, irascible temper. In his minor works, such as cope buttons and bells and candelabra, pitchers and salvers, he pushed the decorative work of the goldsmith and miniature sculptor to its furthest limits. He was an important medium of transfer-

ring the influence of Italian sculpture to France, being one of the founders of the school at Fontainebleau, where he continued the production of smaller objects, his *chef-d'œuvre* being a salt-cellar, now in Vienna, made for François I. The only large work made by him in France, a reclining nymph, placed over the principal door of the palace of Fontainebleau, had a marked influence upon the style of French sculptors, especially upon Jean Goujon. On his return to Florence in 1545 he made the Perseus for the Loggia dei Lanzi. Though a marvel of technical excellence, it was conceived too much in the spirit of the miniaturist to be above criticism as monumental sculpture. In the bronze bust of Bindo Altoviti he was more successful, though even here he shows as much of the virtuoso as of the true artistic spirit. Cellini left valuable records of his time in his treatise on the goldsmith art

FIG. 79.—BASE OF STATUE OF PERSEUS (BY BENVENUTO CELLINI). LOGGIA DEI LANZI, FLORENCE.

and in his autobiography. Bronze-workers and medallists of inferior quality now appeared in every quarter of Italy, of whom the most noteworthy were the Paduans **Leone Leoni** (1509–1590) and his son **Pompeo Leoni** (d. 1610). **Giovanni da Bologna** (1524–1608), born at Douai in Flanders, studied in Rome, and became a sculptor of considerable influence. His works had usually a predominantly decorative aim, being designed for open piazzas, gardens, and palaces. Classic subjects, such as Neptune, The Flying Mercury, The Rape of the Sabines, Hercules and Nessus, were his themes. These he treated with considerable freedom and grace, and without exaggeration. His reliefs were inferior to his works in the round. The influence he exerted retarded the decline of sculpture in Italy.

THE DECADENCE. After Michelangelo, sculpture as an art reigned supreme in Italy. Throughout the seventeenth and greater part of the eighteenth centuries architecture followed plastic rather than structural ideals. Spiral columns, broken cornices, curved walls, were some of the evidences that architecture gave of its submission. Painting also ceased to occupy its former position. Wall-painting was relegated to the decoration of apses and domes, and frequently furnished backgrounds for sculptured groups. Sculpture ran riot, exulting in its technical accomplishment and pushing plastic modes of representation to the furthest possible extreme. The churches were filled with restless baldachinos, violent altar-pieces, and emotional wall tombs. The open piazzas in the cities were provided with effective fountains, porticoes were lined with statues, even the rocks of the gardens were cut into living forms.

The keynote of the sculpture of this period was its emotional, almost hysterical character. Naturalness and beauty were not its ideals. Movement, activity, and dramatic energy were emphasized at all hazards. This characterized the details as well as the general spirit. Drapery was no longer a help to

form; it was a field for the sculptor's display of skill in distinguishing stuffs or in increasing dramatic effect. In the selection of materials, richly colored marbles were employed in preference to white marble or bronze, and different materials were often combined in the same work.

The dramatic period of sculpture is always posterior to the classic. It is not necessarily unplastic, or antagonistic to the principles of monumental art. There are subjects in which passionate action is called for, and materials and technical methods which can be appropriately utilized for such purposes. It was the radical application of the dramatic spirit to all themes and in all materials which brought this period of sculpture into contempt.

FIG. 80.—THE PROPHET DANIEL (BY BERNINI). S. MARIA DEL POPOLO, ROME.

Seldom has a sculptor enjoyed a more complete sway over his contemporaries than did Bernini in the seventeenth century. **Lorenzo Bernini** (1598–1680), the son of a Tuscan sculptor, was born in Naples, but came when a child to Rome. In his early works, the Apollo and Daphne, the David, and the Rape of Pros-

erpine, he showed the influence of late Roman sculpture. Even in his S. Bibiana the classic spirit was still evident. "But," he remarked, as he looked back upon it in his old age, "had I always worked in this style, I should have been a beggar." By ministering to the depraved taste of his time, he received large sums of money for less worthy works. His baldachino with spiral columns in St. Peter's was the model for similar structures all over Europe. His sculptured angels upon marble clouds over the cathedral throne were repeated for more than a century, and his dramatic tombs of Urban VIII. and Alexander VII. set the fashion for many a monument of similar style and inferior quality.

Bernini had many followers: in Naples, **Sammartino, Corradini,** and **Queirolo**; in Rome, **Alessandro Algardi** and **Stefano Maderna**; in Florence, **Giovanni Battista Foggini**; and in Venice, **Pietro Baratta.** These men were extremely skilful technicians; but they were inferior artists, since they had lost the capacity for great ideas and failed to recognize the natural limitations of their art. It is not strange that a classical reaction followed this period of mad extravagance.

EXTANT MONUMENTS. Italian monuments of the Developed Renaissance are to be sought for chiefly in the churches and museums of Italy. Not a few are in Spain, and some have found their way to the museums of Northern Europe. There is hardly a church in Italy that does not contain some monument of the Decadence.

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CHAPTER XXII.

RENAISSANCE SCULPTURE IN FRANCE.

BOOKS RECOMMENDED. Baudot, *La Sculpture Française au Moyen-âge et à la Renaissance.* Brownell, *French Art.* Claretie, *Peintres et Sculpteurs Contemporains.* Dierks, *Houdon's Leben und Werke.* Émeric-David, *Histoire de la Sculpture Française. Gazette des Beaux-Arts.* Gonse, *La Sculpture Française depuis le XIV^e^ Siècle.* Jouin, *Antoine Coysevox.* Le Monnier, *L'Art Français au Temps de Richelieu.* Montaiglon, *La Famille des Juste en France;* "Jean Goujon," in *Gaz. d. Beaux-Arts,* 1884–1885. Montaiglon et Duplessis, "Houdon," in *Rev. Univ. des Arts,* Vols. I.–II. Palustre, *La Renaissance en France.* Pattison, *The Renaissance of Art in France.* Thirion, *Clodion.*

THE FIFTEENTH CENTURY. Outside of Italy the Renaissance has an external and a rather superficial significance. In no northern country was it so much a rebirth of the national spirit as a union of the Italian with the national style. The magnificent development of Romanesque and Gothic architecture, the glory of mediæval France, was attended by a sculptural development of hardly inferior quality. By the fifteenth century, however, the Gothic impulse had expended itself in over-elaboration, and a fallow period ensued, which could be quickened only by a return to simplicity or by the introduction of a new style. The latter was almost a necessary consequence of the growth of French power over Italy. The French feudal castle became now transformed into the *château de plaisir,* and Italian ideals in sculpture replaced the Gothic. This was accomplished by the actual importation of sculptors, chiefly from the north of Italy, who settled at

Tours, at Paris, and at Fontainebleau. It is hardly necessary to note the presence in France of Guido Mazzoni, Girolamo da Fiesole, the Juste family, Girolamo della Robbia, Benedetto da Rovezzano, and of Benvenuto Cellini—so many were the Italian artists settled in France and so thoroughly did the French cultivate Italian methods.

THE SCHOOL OF TOURS. Though Italian monuments were made for France early in the fifteenth century, the first school of sculpture to exhibit the new influence strongly was that of

FIG. 81.—ST. GEORGE AND THE DRAGON (BY MICHEL COLOMBE). LOUVRE, PARIS.

Tours. The chief representative of this school, **Michel Colombe** (1432–1515?), may be compared with the best Italian sculptors of the Early Renaissance. His relief of St. George and the Dragon, made in 1508 for the high altar of the Château de Gaillon, does not suffer when brought into comparison with Donatello's treatment of the same subject at Or San Michele; and his tomb statue of Roberte Legendre, wife of Louis Poncher, which has found a place in the Louvre, may be classed with the beautiful statue of Ilaria in the cathedral at Lucca. But we may observe that the decorative framework that sur-

rounds the St. George relief is Italian workmanship and that Italian artists were seldom absent when any monumental work in sculpture was in process of construction.

Perréal, who with Michel Colombe was a director of art under Charles VIII. and Louis XII., was also strongly influenced by Italian methods. The tomb of François II. of Brittany and Margaret de Foix, which he and Michel Colombe designed together, is a transitional monument, in which the principal figures are French, but the decorative base thoroughly Italian. **Antoine Juste** (1479–1519) and his brother **Jean Juste** (1485–1534) were by birth Italians, sons of a Florentine sculptor. Antoine appears to have been the designer and Jean the practical sculptor. The tomb of the Bishop of Dol, executed when Jean Juste was but twenty years of age, is altogether Italian. But the influence and traditions of Michel Colombe are visible in the tomb of Louis XII. and Anne of Brittany at St. Denis, and more strongly still in the tombs of Artus Gouffier and Philippe de Montmorency in the chapel at Oiron.

The most elaborate monument in the style of this period is the tomb of the Cardinals of Amboise in the cathedral at Rouen. Though designed by Roland Leroux and executed with the assistance of French and Flemish sculptors, the Italian character of the work is so strong that we might naturally look tc Milan or Pavia for its inspiration. Only the kneeling statue of George I. preserves the traditions of earlier French sculpture.

THE SIXTEENTH CENTURY. During the first half of the sixteenth century the Franco-Italian style spread rapidly under the vigorous patronage of François I. The great châteaux, such as Blois, Chambord, Fontainebleau, St. Germain, Madrid, were transformed or erected in accordance with the new style. These buildings called for sculptural decoration after the Florentine manner of the Early Renaissance. Public buildings and private houses followed at such centres as Tours, Angers, Orléans, Rouen, Rheims, and Toulouse; then the churches, with

their sculptured doorways, altar-pieces, choir screens, and stalls. In the cloisters of St. Martin of Tours, **Bastien François** continued the traditions of his uncle Michel Colombe; in the choir screen at Chartres, **Jean Texier** rivalled in delicacy of design and carving the most refined of Florentine decoration. Hardly inferior to this were the wooden doors, finely carved by **Jean le Pot** for Beauvais Cathedral, and the choir stalls of the same period at the Cathedral of Auch. South of Paris the Italian style prevailed over the French, as, for example, in the sculptures of La Dalbade at Toulouse; in the north, Franco-Flemish influences remained stronger, as may be seen in the pictorial historic reliefs of the Field of the Cloth of Gold at the Hôtel du Bourgtheroulde at Rouen.

During the second half of the sixteenth century the influence of Catherine de' Medici over the last of the house of Valois signified a strengthening of Italian influence over French art. In architecture the Gothic style ceased to determine structural forms, and sculpture assumed greater independence. The three great architects of this period, Bullant, Lescot, and Delorme, constantly applied for assistance to the three great sculptors, Bontemps, Jean Goujon, and Germain Pilon.

Pierre Bontemps (fl. 1552) retained more than the others the Franco-Flemish spirit. Nothing could be more Italian in style than the triumphal arch designed by Delorme as the tomb of François I. at St. Denis. But Bontemps, the author of the sculptured reliefs at its base, represents, in accordance with French traditions, the conquest of the French in Italy. The funerary urn for the heart of François I. is also more Flemish than Italian in decorative detail.

Jean Goujon (1520–1566?) may be considered the typical sculptor of the developed Renaissance in France. His style represents the best of Flemish pictorial naturalism transformed by Italian grace and beauty. If he is somewhat severe and Flemish in his early work for the two principal doors of St. Maclou at Rouen (1540–1541), he is already a great sculptor,

if we may attribute to him the sepulchral statue of Louis de Brézé. Already in 1541 his reliefs for Lescot's choir screen in St. Germain l'Auxerrois show the prevailing Italian spirit. Harmony and elegance rapidly replaced his former austerity, as we may see in the grand chimney-piece, now at Chantilly,

FIG. 82.—WATER NYMPHS (BY GOUJON). LOUVRE, PARIS.

which he made for the Château d'Écouen. In 1547 he decorated for Lescot the loggia which was ordered to grace the entrance of Henri II. into Paris. In the eighteenth century this was transformed into the Fountain of the Innocents. Goujon's reliefs representing fountain nymphs were treated with a grace peculiarly his own, and adapted most cleverly to

the narrow spaces they occupied. It may have been also an Italian inspiration, perhaps from Benvenuto Cellini's relief at Fontainebleau, that led Goujon to produce the celebrated Diana of the Louvre, which he made to adorn a fountain at the Château d'Anet. But we cannot fail to see in this also a grace which is specifically French. In his work for the decoration of the Louvre, from the Pavillon de l'Horloge to the Porte Goujon, and upon the staircase of Henri II., his fertile fancy found free play. But he just missed perfection in the Caryatids for the hall now called by that name in the Louvre. His sympathy with the Huguenots seems to have been the cause of his leaving France for Italy, where he died (at Modena) between 1564 and 1568.

The third member of this distinguished trio was **Germain Pilon** (d. 1590?). In his earliest work for the tomb of François I. he adhered to the manner of Bontemps, and in his four figures for the tomb of Henri II. at St. Denis he was comparatively free from the Italian manner. But the new style appeared in full bloom in his Three Graces made to support the urn for the heart of Henri II. and in a bust of an infant in the Louvre. Pilon's best pupil was **Barthélemy Prieur** (d. 1611), who was associated with the distinguished architect Bullant in several important works. Italian influence upon French sculpture was strengthened by the sojourn in Italy of such sculptors as **Berthelot, Guillain, Sarrazin, Vouet, Mellan,** and the **Anguiers.**

OTHER SCHOOLS. The school of Troyes, represented by **François Gentil,** the school of Toulouse, represented by **Nicholas Bachelier,** and the sculptors of Lorraine show, with slight variations, the general tendency. In Lorraine special mention may be made of **Ligier Richier** (1500–1567), whose Holy Sepulchres at Hattonchâtel and at Saint-Mihiel form an interesting parallel to the works of Mazzoni and Begarelli. As a sculptor of sorrow and of death, he represented the expiring spirit of the Middle Ages.

THE SEVENTEENTH CENTURY. This was for France a century of self-assertion and of superficial grandeur. It was epitomized in the character of Louis XIV. In architecture the "ordre colossal" was introduced; in painting, huge bombastic canvases, and in sculpture, pompous monuments were popular. The leading French sculptors were Girardon, Coysevox, and Puget. Their works showed an increasing tendency toward the display of emotion at the expense of classic form and repose.

FIG. 83.—MOURNING FIGURE FROM THE TOMB OF CARDINAL MAZARIN (BY COYSEVOX). LOUVRE, PARIS.

François Girardon (1628–1715) of the three was the most restful. His relief of the Nymphs at the Bath, at Versailles, exhibited an interesting combination of classic and French grace, but his Rape of Proserpine already followed in the line of Bernini, and his tomb of Cardinal Richelieu at the Sorbonne inaugurated the series of pompous tombs of the age of Louis XIV. and XV. He was the chief of a group of sculptors whose works may be best studied at Versailles. Among these was **Robert le Lorrain** (1666–1743), whose *chef-d'œuvre* is the relief upon the Ancien Hôtel de Rohan, representing the Horses of the Sun.

Antoine Coysevox (1640–1720) was an original, varied, and productive sculptor, more thoroughly French than Girardon.

His ornamental sculptures at Versailles showed the magnificence of the decoration in demand at this period. As a portrait sculptor his statues and busts, such as those of Louis XIV. and the Prince de Condé, of Bossuet, and Le Brun, were distinguished, life-like, and carefully executed. Toward the end of his career he made a dozen or more monumental tombs. Of his many pupils the best were **Nicholas** and **Guillaume Coustou**, whose graceful works mark the new spirit of the eighteenth century.

FIG. 84.—HORSES OF THE SUN. HÔTEL DE ROHAN, PARIS.

Pierre Puget (1622–1694), born at Marseilles, brought into French sculpture the heat of southern emotion. His Caryatids at the Hôtel de Ville at Toulon were exaggerations of the spirit of Michelangelo. His inspiration was drawn more from Bernini and Algardi in his Milon of Croton and his relief of Alexander and Diogenes. His works were marvels of technical ability, and full of fire, but not free from exaggeration.

THE EIGHTEENTH CENTURY. The pompous and grand art of Louis XIV. was followed by an art of graceful form and deli-

cate sentiment. During the reigns of Louis XV. and XVI., sculpture of this character appealed strongly to a large class. The eighteenth century presents, therefore, a long list of skilful

FIG. 85.—THE MARÉCHAL DE SAXE (BY PIGALLE). LOUVRE, PARIS.

sculptors in France. The line began with **Jean Baptiste Lemoyne,** who was a pupil of Robert le Lorrain, the pupil of Girardon. His principal works were destroyed during the Revolution, but his style may be measured by a number of

excellent busts which still survive. He counted among his pupils Pigalle, Caffiéri, Pajou, Falconet, and others of less renown.

Michel Slodtz (1705–1764), the author of the S. Bruno at St. Peter's, Rome, is linked with the preceding century through his father, Sebastian Slodtz, who was a pupil of Girardon. Michel Slodtz was one of the masters of Houdon. **Edme Bouchardon** (1698–1762) was called by Voltaire the French Pheidias; but his graceful Cupid bending the Bow, in the Louvre, and the charming reliefs of the fountain in the Rue de Grenelle-Saint-Germain show a spirit more closely related to that of Praxiteles. **Jean Baptiste Pigalle** (1714–1785), a more brilliant sculptor, infused a living quality into graceful forms. His Mercury attaching wings to his feet is full of life as well as beauty. His monumental tombs were finer in detail than in general composition. **Gabriel Christophe Allegrain** (1710–1795) was much admired by Diderot for his classic form, as was also **Maurice Étienne Fal-**

FIG. 86.—HEAD OF VOLTAIRE (BY HOUDON). LOUVRE, PARIS.

conet (1716–1781), who manifested a philosophic fondness for abstract subjects, such as Melancholy, Friendship, Music. **Jean Jacques Caffiéri,** the best of a family of artists, whose ancestors came from Italy, was noted for his refined and graceful busts, seven of which are in the Museum of the Comédie Française. **Augustin Pajou** (1730–1809) was a sculptor of exquisite grace and delicate sentiment. His aristocratic bust of Madame Du Barry and his statue of Psyche remind one of his contemporary, the painter Boucher. **Louis Michel Claude** (1738–1814), called "Clodion," spread the taste for the lighter phases of sculpture by an extensive production, chiefly in terracotta, of minor works of household art.

The sum of all that is best in French sculpture of the eighteenth century is to be found in the work of Houdon. **Jean Antoine Houdon** (1741–1828), the pupil of Lemoyne, Michel Slodtz, and Pigalle, applied his energy in the direction of naturalism. "It should be our aim," he declared, "to preserve and render imperishable the true form and image of the men who have brought honor and glory to their country." He urged his pupils: "*Copiez, copiez toujours, et surtout copiez juste.*" He was not lacking on the ideal side, as his light-stepping Diana of the Louvre testifies, but his strength as a sculptor lay in portraiture. His seated statues of Voltaire and of Rousseau, and his busts, such as those of Molière and Diderot and Buffon, of Franklin and Washington, are the works by which his genius is to be measured. In these also he showed himself not only thoroughly French, but essentially modern.

EXTANT MONUMENTS. Outside of the museums of the Louvre, Trocadéro, Cluny, École des Beaux Arts, and the private collections of Paris, French Renaissance sculpture may be best studied in Tours, Rouen, Caen, Dijon, Toulouse, and in the more important of the French châteaux.

CHAPTER XXIII.

RENAISSANCE SCULPTURE

IN GERMANY, THE NETHERLANDS, SPAIN, AND ENGLAND.

BOOKS RECOMMENDED. Amil, *España Artística y Monumental.* Becker, *Leben und Werke des Bildhauer T. Riemenschneider.* Bergau, *Der Bildschnitzer Veit Stoss und seine Werke.* Bode, *Geschichte der deutschen Plastik.* Carderera y Solano, *Iconografía Española.* Förster, *Geschichte der deutscher Kunst; Die deutsche Kunst in Wort und Bild; Denkmäler deutscher Kunst in Baukunst, Bildnerei und Malerei.* Lübke, *Geschichte der deutschen Kunst; Peter Vischer's Werke.* Middleton, article "Sculpture," in the *Encyclopædia Britannica.* Scott, *British School of Sculpture.* Waagen, *Kunstwerke und Künstler in Deutschland.* Ysendyck, *Documents classées de l'Art dans les Pays Bas.*

GERMANY: THE FIFTEENTH CENTURY. The Renaissance, as a classic or Italian movement, made itself felt slowly in Germany. The Germans were sluggish in their appreciation of formal beauty. They emphasized inward significance, sentiment, and reality, and at first regarded beauty of form as superficial. As a naturalistic movement, however, the fifteenth century signified for Germany, as it did for Italy, a return to nature and a revival of sculpture. The South German schools at Nuremberg, Würzburg, in Swabia, Bavaria, and the Tyrol, received something of an impulse from Italy, while the schools of the Middle and Lower Rhine, Saxony, Prussia, and the northern provinces were more closely connected with the art of the Netherlands. In South Germany the most influential school was that of Nuremberg, best represented by

Michael Wohlgemuth, Veit Stoss, Adam Kraft, and Peter Vischer.

Michael Wohlgemuth (1434–1519) was equally distinguished as painter, engraver, and sculptor. Such men were as rare in Germany as they were common in Italy. His Deposition in the Kreuzkapelle at Nuremberg is simple in composition and contains figures of marked individuality. **Veit Stoss** (1440–1533) was the most renowned of German wood-carvers. His early work at Krakau, though Gothic in treatment, was nevertheless characterized by formal symmetry. His later work at Nuremberg exhibited a more developed, though superficial beauty. The work by which he is best known is in the Lorenzkirche, and represents an Annunication set in a carved wreath of roses, with medallions of scenes from the life of the Virgin.

Adam Kraft (1450 ?–1507) reached distinction as a stone-carver. His earliest dated works, the Seven Stages of the Journey to Calvary (1490), placed at intervals along the road to the Johannis cemetery, were pathetic and realistic, though crowded in composition and unequal in execution. His reliefs of Christ bearing the Cross, the Entombment, and the Resurrection in the Schreyer sepulchral monument on the exterior of the Sebalduskirche were richer and more picturesque. Greater symmetry and beauty characterized his relief of the City Scales over the gateway of the Civic Weighing House. His most remarkable work is the magnificent free standing tabernacle which reaches to the ceiling of the Lorenzkirche, and is enriched with figured sculpture.

Peter Vischer (1460–1529) was the foremost of the German bronze-casters. Early works of his are to be found in Magdeburg and in Breslau. His most important monument is the shrine of St. Sebaldus at Nuremberg, begun in 1507 and finished in 1519. In the sculptural portions of this shrine we see, for the first time, strong Italian influence in the pose and proportions of the figures, in the drapery, in the emphasis put

upon the human form, and in the use of nude figures. The relief sculptures upon the shrine also evinced Italian methods of composition. This may have been due to the visit of Albrecht Dürer to Venice, although of his own sons who became his assistants, it is certain that Hermann, and probably Peter Vischer the Younger, visited Italy. In 1513 he made for the remarkable monument of Kaiser Maximilian at Innsbruck the noteworthy statues of King Arthur and King Theodoric.

FIG. 87.—KING ARTHUR (BY PETER VISCHER). INNSBRUCK.

THE WÜRZBURG SCHOOL held an intermediate position between the Nuremberg and the Swabian school. It produced two important sculptors, the anonymous Master of the Altar of the Herrgottskirche at Creglingen and Tilman Riemenschneider. The altar at Creglingen (1487) was thoroughly Gothic, not only in its architecture but in sentiment and in treatment; but a head of Adam in the South Kensington

Museum, attributed to the same master, shows a formal beauty suggestive of Italian influence. **Tilman Riemenschneider** (1460–1531) represented a somewhat more advanced style. His Adam and Eve in the portal of the Marienkirche remind us of Venetian and Lombard work, and his draped figures show a broader treatment than was customary in purely German sculpture. His masterpiece, the tomb of Heinrich II. and his wife Kunigunde (1513) in the cathedral at Bamberg, shows, however, that Italian methods had by no means overcome his local style.

THE SWABIAN SCHOOL represented grace and charm rather than dramatic power. This is evident in the work of **Friedrich Herlin** for the high altar of the Jakobskirche at Rothenburg (1466), in the almost Italian crucifix in the Hauptkirche at Nördlingen, in the beautiful choir stalls by **Jörg Syrlin** in Ulm Cathedral, and in the famous high altar at Blaubeuren.

BAVARIA AND THE AUSTRIAN TYROL showed even more strongly the infusion of influences from Venice and the north of Italy. The richly decorative and charming altar in the church at St. Wolfgang by the most distinguished sculptor of this district, **Michael Pacher** of Bruneck, is like a carved picture by an early Venetian painter. The same is true, in lesser degree, of many other altars of the Tyrol.

MIDDLE AND NORTH GERMANY. The art of the Netherlands was the determining influence here. In this may be detected a pictorial rather than a sculptural sense, greater attention to detail than to mass, and a fondness for many figures in composition. In the Middle Rhine region, in the cathedrals of Speyer, Worms, and Mainz, stone was preferred to wooden sculpture. But there were here no sculptors of importance. In the Lower Rhine region, Prussia and North Germany, wood-carving was preferred to stone, and the influence of the Netherlands was still more apparent. In fact, Flemish and Dutch sculptors are known to have produced many important works in this part of Germany. The records show that the

high altar at the parish church at Calcar was the work of a sculptor from the Netherlands. If we turn from this to the magnificent altar in the cathedral at Schleswig (1515–1521), with its twenty panels of carved groups, we will recognize the source from which **Hans Brüggeman** drew his inspiration.

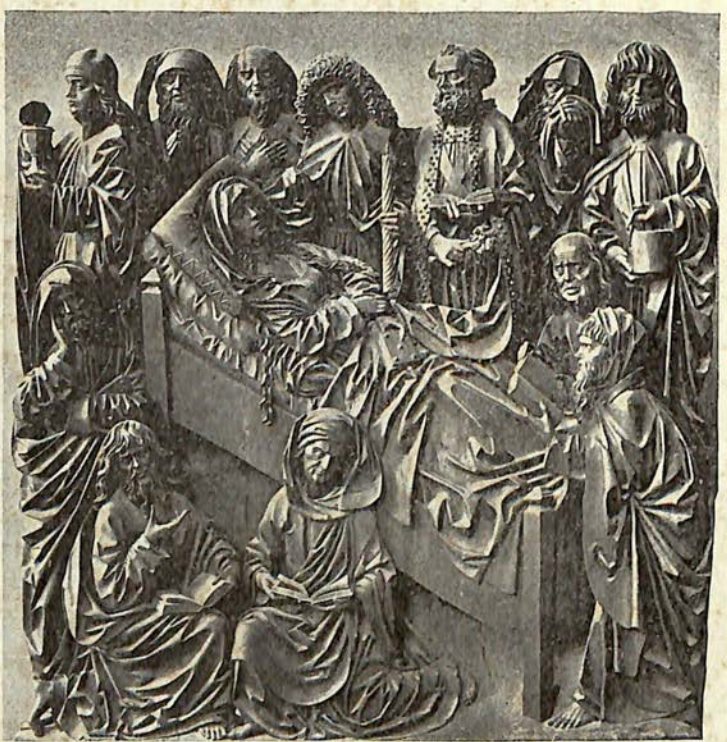

FIG. 88.—DEATH OF THE VIRGIN (BY RIEMENSCHNEIDER). WÜRZBURG CATHEDRAL.

In Saxony, northern and southern influences were sometimes united in the production of works which are not without charm, such as the " beautiful portal " of the church at Annaberg, and the pulpit in the form of a flower in the cathedral at Freiberg.

THE SIXTEENTH CENTURY. Toward the middle of the sixteenth century the development of German sculpture was arrested by the influence of foreign styles. In Southern Germany and Austria, Italian architecture brought with it Italian sculptural decoration. Renaissance pilasters decorated with floral or candelabra designs, cabinet columns, portrait medallions, dolphins, sirens, and other North Italian motives were freely employed. At the same time, the peculiar forms of Flemish Renaissance decoration, arabesques, curling band ornament, and grotesque figures, found their way into Southern as well as Northern Germany. It was not a period for great monuments. The resultant style was a hybrid form of the Italian Renaissance.

THE SEVENTEENTH AND EIGHTEENTH CENTURIES. During the early seventeenth century the Thirty Years' War had absorbed the energies of Germany. This resulted in equal rights to Catholics and Protestants. Accordingly, in the second half of this century and throughout the eighteenth century we find alongside of each other the Rococo or Jesuit style of architecture, with its elaborate figured ornamentation, and the barren style of the Protestants. The Catholic affiliations were with Italy, those of the Protestants with the Netherlands. A new influence, that of France, now made itself felt, especially in aristocratic circles.

The German sculptor who stands out prominently in the seventeenth century is **Andreas Schlüter** (1664–1714). That he was not altogether free from Berninesque methods is evident from his marble pulpit in the Marienkirche in Berlin, the canopy of which, with its carved pediment, is covered with a mass of angels clambering upon marble clouds. The same influence is perceptible in his harmonious equestrian statue of the Great Elector Friedrich III. and in the decorations of the Schloss at Berlin. His most vigorous original work, the tragic masks of Dying Warriors, is in the court of the Berlin Arsenal. **Georg Raphael Donner** (1692–1741), in the succeed-

ing century, represented for South Germany and Austria a classic reaction against the Rococo methods, and thus prepared the way for the new era of modern sculpture. His *chef-d'œuvre* is the Fountain in the New Market at Vienna.

THE NETHERLANDS. In the Netherlands, sculpture in the fifteenth century remained thoroughly Gothic. Though subsidiary to architecture, it was held in higher esteem than painting. High altars, for the most part, consisted of biblical scenes carved in wood in the most elaborate manner. The minor portions of these altars, such as the enclosing doors or wings, were frequently decorated by paintings.

FIG. 89.—MASK OF A DYING WARRIOR (BY SCHLÜTER). ARSENAL, BERLIN.

The destruction of many of these altars by the Protestants and the scattering of Netherland sculptors into France, Germany, Spain, England, and Italy make it difficult to obtain a proper estimate of the sculpture of the Netherlands. Still, its general course of development is clear. In the archives at Amsterdam there is preserved a series of statuettes of counts and countesses of Holland, which, in stiffness of attitude, in costume, and in quaintness of style, remind us of the figures in the pictures of Van Eyck. The rising importance of the school of Brussels may be illustrated by a

magnificent altar-piece with scenes from the type of the Virgin, belonging to the church at Lombeek Notre Dame. In freedom of composition and naturalism this altar-piece is not behind the contemporary works of Flemish painting.

In the sixteenth century the style of the Renaissance was introduced. Much that was peculiarly Flemish still remained, but, at the same time, Italian influences were strongly felt. The stalls of the church at Dordrecht, by **Jan Terwen** (1538–1542), might almost be taken as the prototype for Lescot and Goujon's *jubé* at St. Germain l'Auxerrois. More thoroughly under the influence of the developed Renaissance of Italy was the marble altar made by **Jacques Dubroeucq** in 1549 for a chapel in the cathedral at Mons.

In the seventeenth century the school of Antwerp came to the front, and the Rubens of Flemish sculpture, **François Duquesnoy** (1594–1644), exerted a wide influence. In spite of the Italian character of his style, Duquesnoy preserved a dignity and distinction of manner which remind us of the great sculptors of France. He is best known by the monuments he left in Italy, but a fine example of his work may be seen in the carved panels and choir stalls of the church of Notre Dame at Dendermonde. His pupil, **Artus Quellinus** (1609–1668), was a highly gifted sculptor, whose influence extended from Amsterdam into the north of Germany.

The eighteenth century witnessed a decline in the sculptural art of the Netherlands, although now and then excellent woodcarving continued to be done, as in the vigorous statues over the stalls of the church at Wouw.

SPAIN. In Spain, upon the basis laid in the Gothic period by architects and sculptors from France, there arose in the fifteenth century a transitional style, stimulated by Flemish influence, which was in turn succeeded in the sixteenth century by a more monumental sculpture under the guidance of Italian artists.

Immense tombs by Florentine, and especially by Lombard

artists, were erected in many important churches, Italian artists took up their residence in Spain, and Italian methods of decoration were generally substituted for the Gothic. The tomb of Ferdinand and Isabella at Granada is a fine example of Italian work in Spain. In the seventeenth century, **Mon-**

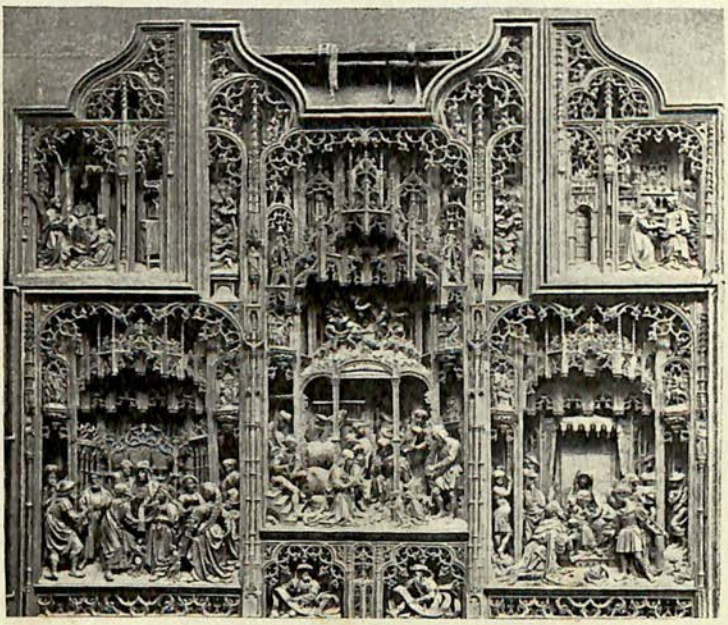

FIG. 90.—CARVED-WOOD ALTAR-PIECE AT LOMBEEK NOTRE DAME.

tañes (d. 1614) and **Alonso Cano** (1600–1667) represented the later phases of the Spanish Renaissance.

ENGLAND. In England there were few native sculptors during the Renaissance period. The engraved sculptural slabs in bronze of the fifteenth century, and many decorative sculptures, were executed or inspired by sculptors from the Netherlands. In the sixteenth century more monumental works, and Italian methods, were introduced by Pietro Torrigiano

(1472–1522) and by Benedetto da Rovezzano. The former designed the first tomb of Henry VII., also the bronze effigy of Margaret of Richmond in the chapel of Henry VII. in Westminster Abbey; the latter designed a tomb for Cardinal Wolsey, the sarcophagus of which now holds the body of Admiral Nelson in St. Paul's Cathedral.

In the seventeenth century the leading native sculptor was **Nicholas Stone** (1586–1647), to whom the De Vere and Villiers monuments at Westminster are commonly attributed. He was associated in many works with the architect Inigo Jones. **Grinling Gibbons** (1648-1721), an extraordinarily skilful sculptor, who worked also for Sir Christopher Wren, seems to have been a native of Holland. During the eighteenth century, Flemish and French sculptors received all commissions of importance. Toward the end of the century the classical revival began in England under the inspiration of **John Flaxman** (1755–1826). His masterly outline illustrations of the poems of Homer, Hesiod, Æschylus, and Dante, and his classic designs and exquisitely delicate reliefs for Wedgwood pottery, did more than his attempts at monumental sculpture to start a new current in English sculpture.

EXTANT MONUMENTS. German Renaissance sculpture may be studied in the museums of Berlin (Royal), Munich (Germanisches), Nuremberg (National), and in the churches and public squares of Nuremberg, Bamberg, Würzburg, Rothenburg, Creglingen, Ulm, Blaubeuren, Augsburg, Annaberg, Freiberg, Fulda, Mainz, Calcar, Xanten, Schleswig, and Berlin. In the Netherlands, besides the museums of Brussels (Musée d'Art Monumental) and Amsterdam (Ryks Museum), of special interest are the churches at Bruges, Gheel, Mons, Ypres, Bois-le-Duc, and Breda; in Spain, the Escorial, and the cathedrals and churches of Burgos, Toledo, Seville, Valencia, Barcelona, and Madrid; in England, Westminster Abbey, Windsor Castle, Chatsworth and Warwick Castles.

CHAPTER XXIV.

MODERN SCULPTURE

IN ITALY, DENMARK, SWEDEN, GERMANY, AND RUSSIA.

BOOKS RECOMMENDED. Besides the General Bibliography, consult: Cook, "Russian Bronzes" (*Harper's Magazine*, Jan., 1889). *Description des Œuvres de Thorwaldsen au Musée Thorwaldsen.* Dohme, *Kunst und Künstler des XIX Jahrhunderts.* Eggers, *Christian Daniel Rauch.* Gruneisen u. Wagner, *Dannecker's Werke.* Lübke, *Geschichte der deutschen Kunst.* Moses, *The Works of Antonio Canova.* Plon, *Thorwaldsen's Life and Works.* Quatremère de Quincy, *Canova et ses Ouvrages.* Reber, *Geschichte der neueren deutschen Kunst.* Schadow, *Kunstwerke und Kunstansichten.* Schultz, *Umrisse von Werken Canovas.* Thiele, *Thorwaldsen's Leben.*

INTRODUCTION. The emotional phase of Renaissance sculpture having expended itself in extravagant productions, it was natural that the nineteenth century should begin by a return to classic simplicity and severity. This movement was felt throughout Europe. Sculptors from all nations emigrated to Rome. Antique subjects now prevailed, and were executed in a more thoroughly classical spirit than during the period of the Renaissance. Religious themes were comparatively neglected. Sculpture was devoted mainly to secular purposes, for the private enjoyment of wealthy patrons.

But as the democratic character of modern institutions increased, a reaction against aristocratic and classic sculpture became prevalent. A desire was felt for subjects more national in character, and especially for the representation of men distinguished in literature, science, art, and history. In this

stage sculpture assumed a post-classical, Christian, or romantic character. Much of the spirit of classicism was retained, though its form and substance had changed.

FIG. 91.—CYBELE. LATE SPANISH RENAISSANCE.

Finally, during the latter half of this century, the objective spirit so manifest in science and literature had also per-

meated plastic art. Mythological and romantic subjects largely gave way to the myriad actualities of modern life. The centre of inspiration for sculptors was shifted from Rome to Paris.

On the technical side, the old implements used in carving and modelling have remained the same as in earlier days, but mechanical devices have multiplied, by means of which the sculptor's model may be reproduced in any material and on any scale. Hence the modern sculptor is usually content with fashioning his images in clay, leaving much of the execution of his work to mechanical reproduction by his workmen. He need not be a carver; he is often only a modeller. These mechanical methods have, on the one hand, brought the products of sculpture to the homes of the poor, but, on the other hand, they have frequently reacted disadvantageously upon the work of the artist himself.

ITALY: CLASSIC SCHOOL. The modern revival of classical sculpture in Italy began with **Antonio Canova** (1757–1822). He received his first stimulus in sculpture from the patronage of Senator Giovanni Falieri in Venice. The success which followed his Orpheus and Eurydice, his Æsculapius, and his Dædalus and Icarus, secured for him a pension which enabled him, in 1779, to go to Rome. Here the influence of Raphael Mengs and of Winckelmann had already set the current in favor of classic simplicity and repose. His friendship for the English painter Gavin Hamilton and the French critic and art historian Quatremère de Quincy were of value in securing him recognition. His first important work in Rome, Theseus and the Minotaur, was hailed as the revival of the classic style. This brought him many commissions in Rome, among which were the tombs for the Popes Clement XIII. and XIV. In these monuments, and in his Amor embracing Psyche, now in the Louvre, he was open to the charge of being a softened Bernini. To refute this charge, he aimed at stronger and more masculine effects in his Hercules and Lichas, and in the stat-

ues of the boxers Kreugas and Damoxenes. But these works only showed that the criticism was well founded. His best vein lay in the direction of grace and beauty rather than of strength. The Perseus which he made to replace the Apollo of the Belvidere, and the Venus made to replace the Venus de' Medici, which had been removed to Paris, are masterpieces of graceful beauty. We find something lacking in his busts and in the colossal statue of Napoleon, but are charmed by the statue of Napoleon's sister Pauline Borghese. In relief sculpture he was less successful.

FIG. 92.—PERSEUS (BY CANOVA). VATICAN, ROME.

Following closely in his wake, although later a pupil of Thorwaldsen's, was **Pietro Tenerani** (1798–1869). He was a prolific workman, highly honored and prized alike for his classical and Christian sculptures. Of the former class his Psyche with Pandora's box, in the Palazzo Lenzoni, in Florence, has been much admired; of the latter, the most important are his large relief of the Deposition in the Capella Torlonia of the Lateran and the tomb of Duchess Lante in S. Maria sopra Minerva.

ROMANTIC SCHOOL. The influence of Canova even in Italy was met by the counter-influences of the romantic and natu-

ralistic school. Among the romanticists, who aimed at infusing the classic style with naturalism, may be counted Stefano Ricci, Bartolini, Pampaloni, and Pio Fedi. **Stefano Ricci,** praised by Canova, was the author of many monuments, especially in Arezzo, and in S. Maria Novella and S. Croce in Florence. Somewhat further removed from Canova was **Lorenzo Bartolini** (1777–1850). His early studies in Paris gave him a bias toward naturalism. His principles were the imitation of nature and a return to simplicity; but he could not free himself altogether from the classic style, as we may see from his group representing Charity, in the Pitti, or from his Pyrrhus throwing Astyanax from the Walls of Troy. **Luigi Pampaloni** (1791–1847), best known from his statues of children, produced also many larger works, among which may be mentioned the tomb of Lazzaro Papi in S. Frediano at Lucca and the colossal statue of Pietro Leopoldo in the Piazza di S. Caterina at Pisa. **Pio Fedi,** born in 1815, more characteristically Italian in his work, is known by his graceful but emotional group of the Rape of Polyxena in the Loggia dei Lanzi.

REALISTIC SCHOOL. The naturalistic tendency, weaker in Italy than in the north of Europe, has been exemplified in the works of Dupré, Vela, and Monteverde. **Giovanni Dupré** (1817–1882), a follower of Bartolini, emphasized the leaning toward naturalism found in the work of his master. He attracted attention first by his statues of Cain and Abel in the Pitti and later by a Michelangelesque Pietà at Siena. In his Beatrice Portinari, in the statue of Giotto at the Uffizi, and in the Cavour monument at Turin his realism is still more emphatic. **Vincenzo Vela** (1822–1891), even more modern in sentiment and of great technical ability, shows himself to have been a dramatic sculptor in such works as his Spartacus and his Dying Napoleon, but he was equally successful in ideal works, as, for example, his Primavera. A rising sculptor of considerable ability and dramatic power at the present time

is **Ettore Ximenes,** from whom we may expect works of monumental importance. But the average Italian sculpture of to-day is devoted to domestic subjects of trivial though graceful character. It evinces the spirit of a Canova no longer occupied with gods and heroes, but roaming about in search of grace and charm in modern life.

FIG. 93.—GIOTTO (BY DUPRÉ). PORTICO OF THE UFFIZI, FLORENCE.

DENMARK AND SWEDEN. Among the earliest of the nations of Northern Europe to participate in the modern classic revival were Denmark and Sweden. Danish sculpture received an impulse in this direction from a Frenchman, T. F. J. Saly, who became director of the Academy at Copenhagen. His successors, **Johannes Wiedewelt** and **Weidenhaupt,** drew their inspiration from Paris and from Rome; but a stronger representation of the classic spirit was found in **Bertel Thorwaldsen** (1770–1844). He was a more thorough classicist than Canova, for in Canova there still sur-

vived something of the spirit of Bernini, whereas Thorwaldsen was not embarrassed by such traditions. His arrival in Rome was to him the opening of a new life. "I was born on the 8th of March, 1797," he used to say; "before then I did not exist." In Rome he copied ancient statues and absorbed the spirit of classic sculpture. His first statue of importance, the Jason, received ready recognition from the neo-classicists. Canova said of it: "This work of the Danish youth exhibits a new and grand style." An English banker, Sir Thomas Hope, ordered it executed in marble. German artists, like Carstens, and scholars, like Zoëga, were helpful friends; and pupils from all nations flocked to his studio. In the work of these early years he treated by preference graceful Praxitelean subjects, such as Adonis, Psyche, Venus, Hebe.

In 1812 Napoleon was expected in Rome, and Thorwaldsen was employed to make the frieze for one of the most spacious halls of the Quirinal Palace. Taking the work of Pheidias as his model, he produced a magnificent frieze representing the entrance of Alexander into Babylon. His eminent success in this made him known among the Romans as the "patriarca del basso-rilievo." During the decade which followed, Thorwaldsen was at the height of his powers. To this period belong his Achilles and Priam, Night and Morning (1815), The Shepherd Boy (1817), and the Mercury (1818). He now restored for Prince Louis of Bavaria the archaic sculptures from Ægina, and occasionally, as in his statue of Hope, adopted the conventions of archaic sculpture.

His success in Rome led the King of Denmark to urge his return to Copenhagen. Here he went several times, and here he died in 1844. The demand made upon him in Copenhagen was chiefly for religious sculptures. In the Frue Kirche is his Christ and the Twelve Apostles, the Angel of Baptism, and several reliefs, while in the pediment over the entrance is his terracotta group of the Preaching of John the Baptist.

The influence of Thorwaldsen was perpetuated in his own country by **H. W. Bissen** (1798–1868), who early manifested the romantic tendency for subjects from Norse instead of Greek mythology. In his later years he caught the naturalistic spirit of modern days, and was strong in portraiture. Of the living sculptors of Norway, **J. A. Jerichau** is a close follower of Thorwaldsen.

SWEDEN. In Sweden, also, classic influences were introduced

FIG. 94.—MONUMENT TO PROF. VACCA BERLINGHIERI (BY THORWALDSEN). CAMPOSANTO, PISA.

by French sculptors. Here the younger Bouchardon (d. 1762) and Larchévêque (d. 1778) gave the direction to Swedish sculpture in the last century. The most distinguished Swedish classicist was **J. T. Sergell** (1736–1813). He spent twelve years in Rome, and then returned to Stockholm. The German sculptor Schadow says of him: "He is less widely known than Thorwaldsen, but stands equally high in the estimation of con-

noisseurs." His successor **Fogelberg** was a romanticist, and made famous statues of Odin, Thor, and Balder.

GERMANY. In Germany the Rococo style had become so thoroughly established that pictorial methods prevailed over the sculptural, and the eighteenth century left German sculpture at a low ebb. In the revival of the early nineteenth century, Germany looked to Italy for instruction, and her most distinguished sculptors went to Rome. But the Protestant German nature was too independent to submit to Catholic Italy. As the centre of power shifted to Berlin, the patriotic soon replaced the classic style. At the end of the last century a school of sculptors at Stuttgart, headed by Dannecker and Scheffauer, manifested a strong classic spirit. **Johann Heinrich Dannecker** (1758–1841) studied first in Paris under Pajou, then went to Rome, and came under the influence of Canova. His works are characterized by grace and a certain measure of refinement. He is best known by his Ariadne and the Panther, at Frankfort. As a sculptor of Christian subjects he was less successful. His associate **P. J. Scheffauer** (1756–1808) helped him to establish the classic style in Stuttgart.

Stronger and more representative were the schools at Berlin under the leadership of Schadow and Rauch, at Dresden under Hähnel and Schilling, and at Munich under Schwanthaler. The school of Berlin has been chiefly historical and realistic in tendency, while Munich has stood for romanticism.

BERLIN SCHOOL. Johann Gottfried Schadow (1764–1850) received his first artistic impulses from Tassaert, a Flemish sculptor established in Berlin. In 1785 he went to Rome, where he was especially attracted by ancient historical sculpture. On the death of Frederick the Great he proposed making of him an equestrian statue in Roman costume, having in mind doubtless the figure of Marcus Aurelius of the Capitol; but when he made the statue later, for Stettin, it was in the costume of the period. His statue of Leopold of Dessau marks the transition from the classic to the patriotic

style. The figure of Leopold is clad in the regimentals of the period, but the reliefs on the pedestal are costumed in classic style. When asked by Queen Louise why he had done this, he replied: "The poets and artists would all make an outcry against the Prussian costume." But she voiced a deeper Ger-

FIG. 95.—ARIADNE (BY DANNECKER). FRANKFORT.

man feeling when she answered: "I do not understand why anyone should object. If my husband wanted Greek and Roman generals, well and good; but he wants Prussians. How, then, are they to be distinguished?" Although the sculptor of many portraits, Schadow was at his best when an ideal element was

involved, as in his Quadriga of Victory over the Brandenburger Thor at Berlin, and in his Nymph awaking out of Sleep. Of the pupils of Schadow, **Christian Friedrich Tieck** (1776–1851) spent fourteen years in Rome, and on his return adorned the Royal Theatre of Berlin with dramatic sculptures of mythological character. **Rudolph Schadow** (1786–1822), the eldest son of Johann Gottfried Schadow, turned his attention to the ideal genre and produced works of lyric character.

The realistic tendency which seemed forced in the works of Schadow became strong and natural in the works of **Christian Daniel Rauch** (1777–1857). He holds the highest rank among the historical sculptors of Germany. The inspiration he received from the ancient sculptures of Rome corrected and improved his sense of form, without subjecting his spirit. Even German romanticism did not divert him from strictly historical treatment. His monumental works were thoroughly national, but conceived with an attentive regard for plastic beauty. His monument of Queen Louise at the Mausoleum at Charlottenburg is a living portrait, and at the same time an ideal of womanhood. Rauch's ideals of manhood were expressed in his statues of Generals Scharnhorst and Bülow near the guard-house in Berlin, and in the heroic Albrecht Dürer at Nuremberg. His monumental works were restful and dignified, with the exception of the Blücher monument at Breslau, which was made after a design by Schadow. His seated statue of Maximilian I. at Munich is a fine example of his power. More important still is the statue of Frederick the Great at Berlin, which occupied his attention during the years from 1839 to 1851. In dignity, harmony, and beauty of composition this monument marks the highest point reached by German sculpture.

Of his pupils and followers in Berlin may be mentioned Drake, Bläser, Schievelbein, and Kiss. **Friedrich Drake** (b. 1805) has been a close follower of the spirit of Rauch, as, for example, in his equestrian statue of Kaiser Wilhelm I.

at Cologne, and in his statues of Rauch and Schinkel at Berlin. **Gustav Bläser** (1813–1874) of Cologne represented the same tendency. His Francke monument at Magdeburg is to be classed with the best of modern German portrait statues. **Friedrich Hermann Schievelbein** (1817–1867) sculptured the group on the palace bridge at Berlin representing Pallas instructing a youth in the use of the spear. His frieze of the Destruction of Pompeii in the Greek court of the New Museum is dramatic in character and seems to have been inspired by the frieze of the Apollo Temple at Phigaleia. **August Kiss** (1804–1865), especially celebrated for his animals in bronze, represented the active and emotional side of the school. His best work is the Mounted Amazon fighting a Tiger, on the steps of the Old Museum at Berlin.

FIG. 96.—THE TWO PRINCESSES (BY SCHADOW). CASTLE, BERLIN.

DRESDEN SCHOOL. The Dresden school, intermediate between that of Berlin and of Munich, represents a tendency partially historic and partially romantic. **Ernst Friedrich August**

Rietschel (1804–1861) was a pupil of Rauch, then a student at Rome. His monument of King Friedrich August in the Zwinger

FIG. 97.—MONUMENT OF FREDERICK THE GREAT (BY RAUCH). BERLIN.

at Dresden is based upon Rauch's statue of Maximilian I.; and his statue of Lessing at Brunswick is an excellent example

of the refined portraiture of the same school. The spirit of romanticism appears in his Luther monument at Worms. He excelled in works where religious feeling was involved, as in the Pietà in the Friedenskirche at Potsdam. **Ernst Hähnel** (b. 1811) studied in Italy, then at Munich. His works represent the transition from the classical to the romantic style. To the former class belongs his Bacchus frieze on the upper portion of the Dresden Theatre; to the latter his monument to Beethoven at Bonn, with its reliefs in the style of Cornelius and Overbeck. **Johannes Schilling** (b. 1828) followed in the line of Hähnel. His group of the Night, on the Brühl Terrace at Dresden, shows the influence of his Roman training, but his colossal figure of Germania at Niederwald is a thoroughly national, "prachtvolles" monument, not altogether free from the Rococo spirit of the earlier Dresden school.

THE MUNICH SCHOOL of the early nineteenth century represented romanticism tempered by the classic style. **Konrad Eberhard** (1768–1859) studied in Rome, and on his return gave up the production of Muses, Fauns, and Dianas for the decoration of portals and making of statues in the mediæval style. He became a religious fanatic. **Ludwig Schwanthaler** (1802–1848), in spite of repeated visits to Rome and the responses he frequently made to the demand for classic themes, was at his best in the treatment of national subjects, such as the twelve gilded bronze figures of Bavarian kings for the throne-room of the Königsbau, the colossal figure of Bavaria in front of the Ruhmeshalle, and the Hermann Battle in one of the pediments of the Walhalla near Regensburg.

In this last half of the nineteenth century German sculpture has vibrated between the romantic and the naturalistic schools. **Adolph Hildebrand**, of Jena, in his Shepherd Boy aimed at more naturalistic effect than did Thorwaldsen in his Shepherd and the Dog. Naturalism is flourishing in the Berlin school, and is best exemplified in the works of **Reinhold Begas**, whose genre studies are full of life and whose portraits are

excellent. In Munich, **Caspar Zumbusch** (b. 1830), the sculptor of the Maximilian II. monument and the statue of Count

FIG. 98.—RUSSIAN STANDARD-BEARER (BY LANCERE).

Rumford, represents the realistic tendency, while **Conrad Knoll, Anton Hess,** and others continue to work in the romantic field.

RUSSIA. In Russia the absence of marble, the severity of

the climate, the interdict of the church against sculpture in the round, and of the state against the use of bronze except for images of the sovereign and high officials, retarded the progress of sculpture. Russian sculpture is, therefore, of very recent growth, and almost exclusively confined to small bronzes. These, however, furnish characteristic and interesting pictures of contemporary life.

The best known sculptors of Russia are Lancere and Lieberich, though excellent work has been done by Samonoff, Posene, Naps, Gratchoff, Kamensky, and Genzburg.

Lancere's bronzes are full of spirited action and modelled with extreme attention to details. His subjects, whether foreign studies, such as his Arab Fantasia, his Arab with the Lion's Cub, A Donkey Driver, An Arab Horseman, or more thoroughly Russian, as his Cossack Soldiers watering their Horses, his Standard Bearer, and his Opritchnike (Freebooter) are sympathetic pictures of modern Oriental and Russian life with which the horse is almost invariably associated.

Lieberich (b. 1828) is a skilful and varied sculptor of animals. His Wolf Chase, Hare Hunt, Falconer, Fight with a Bear, Samoyed and Reindeer Team, are full of action and life, and evince minute study of details.

Samonoff, Posene, and **Naps** have devoted themselves to genre views of peasant life, such as a Cossack lighting his Pipe, Emigrants to the Amoor, etc. **Gratchoff** is extremely clever in portraying types of Russian character; **Feodor Kamensky** has introduced into his works a touch of Italian grace; and **Genzburg,** in his original and expressive Boy Bathing, has proved himself a sculptor of considerable merit.

EXTANT MONUMENTS. The products of modern sculpture are distributed in the churches, cemeteries, public squares and parks, civic buildings, museums, libraries, historical societies, and private collections. Occasionally specific collections are made, as in the Thorwaldsen Museum at Copenhagen; the Rauch Museum, Berlin; the Rietschel and the Schilling Museums, Dresden; and the Schwanthaler Museum, Munich.

CHAPTER XXV.

MODERN SCULPTURE IN FRANCE.

BOOKS RECOMMENDED. Alexandre, *A. L. Barye.* Benedite, *Le Musée du Luxembourg.* Bertrand, *François Rude.* Brownell, *French Art.* Chesneau, *Le Statuaire Carpeaux.* Claretie, *Peintres et Sculpteurs Contemporains.* Dohme, *Kunst und Künstler des XIX Jahrhunderts.* Fourcaud, *François Rude.* Gonse, *La Sculpture Française; Chefs d'Œuvres de l'Art au XIX^e Siècle.* Jouin, *David d'Angers.* Charles de Kay, *Life and Works of Antoine Louis Barye.*

REVOLUTIONARY CHANGES. In France the Revolution at the close of the eighteenth century signified the substitution of democratic for aristocratic ideas and methods. This resulted in the destruction of many fine statues, but not of the sculptor's art. At first classical methods, especially those of republican Rome, prevailed. But already in the first half of the nineteenth century a romantic and naturalistic reaction made itself felt. The classical movement expressed itself in the works of Chaudet, Bosio, and Pradier; the romantic, in those of Préault and others of lesser note; the naturalistic, in the monuments of David d'Angers, Rude, and Barye.

THE CLASSICAL SCHOOL. **Antoine Denis Chaudet** (1763–1810) studied in Rome and was a classicist of the severe type. He made the colossal statue of Napoleon which occupied the summit of the Colonne Vendôme until 1814. His best works were, however, of an ideal character, such as his Paul and Virginia, his Œdipus called to Life by Phorbas, and his Amor in the Museum in the Louvre. **François Joseph Bosio** (1769–

FIG. 99.—THE DEPARTURE OF THE VOLUNTEERS OF 1792 (BY RUDE). ARC DE TRIOMPHE, PARIS.

1845), a pupil of Pajou, was eminently a sculptor of graceful subjects, such as the Reclining Hyacinth and the Nymph Salmacis in the Louvre. As sculptor to the court of Napo-

leon, he was highly esteemed for his portraits. In the works of **James Pradier** (1792–1862) we find, with the classic spirit and great technical perfection, a grace of manner leaning toward sensuous treatment. His Victories on the tomb of Napoleon and on the Arc de Triomphe were graceful examples of monumental decoration, but his semi-sensuous Atalanta in the Louvre, the Odalisque Accroupie at Lyons, and the Three Graces at Versailles give some weight to the remark of Préault, that Pradier departed every morning for Athens and returned every evening to the Rue Breda.

Of the many pupils of Pradier the most distinguished were **Antoine Etex**, who was successful as a rival of Rude in the decoration of the Arc de Triomphe, and **Jean Baptiste Eugène Guillaume**, author of the Tomb of the Gracchi at the Luxembourg, and of many pleasing busts. This French classic school sometimes manifested a realistic sense and an emotionalism which promised soon to burst the bonds of classical convention. Of such a character was **Cartellier** (1757–1833), the master of Rude, and **Lemot** (1781–1827) of Lyons, the sculptor of the life-like equestrian statue of Louis XIV. at Lyons, and **François Grégoire Giraud** (1783–1836), an independent and original sculptor, and **François Joseph Duret** (1805–1865), whose Neapolitan Dancer and Improvisatore are inspired as much by the model as by the classic sense of form.

THE ROMANTIC SCHOOL. As the century advanced, classic restraint gave way to the growth of national pride, which expressed itself in romanticism on the one hand and naturalism on the other. The latter school was by far the stronger. The romanticists reverted to mediæval France for their inspiration. To this class belonged **Préault**, the sculptor of the statue of Jacques Cœur at Bourges, of Marceau at Chartres, and of the Gothic Knight on the Pont d'Iéna in Paris. Of a similar character was the Francesca da Rimini by Mlle. **Félicie de Fauveau**, the Jeanne d'Arc of Princess **Marie d'Orléans**, the works of Baron **Triqueti**, **Du Seigneur**, and

Antonin Moine. The statues of saints around the Madeleine, by **Desbœufs, Chalouette, Fouchère,** and **Danton,** are not so far removed from the style of the classicists.

THE EARLY NATURALISTS. The appeal to nature struck a deeper chord in the heart of modern France. **David d'Angers** (1789–1856) was the pupil of the painter David and of the sculptor Rolland. He also frequented the ateliers of Canova and Thorwaldsen. His works were not always free from the classic style, as, for example, in his General Foy, clad in

FIG. 100.—THE LION AND THE SNAKE (BRONZE BY BARYE). TUILERIES, PARIS.

Roman costume, and in his Philopœmen. Even in his gable sculptures for the Pantheon, classic conventions struggled with more modern modes of expression. But his General Gobert was represented as a man of his time, and his many busts and medallions were characteristic portraits.

François Rude (1784–1855) was a native of Dijon, where he imbibed the Flemish realism which characterized the Burgundian school. But in Paris his early prizes (1809 and 1812) were won by treating classic themes such as Marius on the

Ruins of Carthage and Aristæus deploring the Loss of his Bees. The relief which he made for the Château de Tervueren at Brussels treated of the Hunt of Meleager and the History of Achilles. As late as 1827 his Mercury was still conventional sculpture. It was not until 1831 that in his Young Fisher Boy playing with a Turtle he made what Charles Lenormant called a "protest against the icy dreams of the ideal." By 1836 he completed his masterpiece, the Departure of the Volunteers of 1792, which decorates one of the piers of the Arc de Triomphe. This was still classic, in the sense that the Giant Frieze of Pergamon was classic, but, at the same time, national enough to be called the Marseillaise. It was the extreme expression of patriotic enthusism.

From this time forward the naturalistic and historic spirit became evident in Rude's works. In his statue of the Maréchal de Saxe he reverts to the eighteenth-century conventions; in that of Louis XIII. to those of the seventeenth century. His Jeanne d'Arc listening to the Voices (1845) was mediæval French. Thoroughly modern was his Gaspard Monge at Beaune, his Maréchal Ney in Paris, and his Napoleon waking to Immortality at Fixin. In his Hebe and his Love dominating the World, works of his old age, he went back to the classic spirit of his youth.

Antoine Louis Barye (1795–1875) widened the range of French sculpture by his devotion to the representation of animals, by his varied and skilful manipulation of bronze, and by the emphasis he laid upon massive modelling as opposed to precise outlines and delicately curved surfaces. These were unexpected results from a pupil of Bosio and Gros, and of the École des Beaux Arts. His real inspiration came from the writings of Buffon, Lamarck, Cuvier, and from the fine collection of animals in the Jardin des Plantes. His subjects were frequently contests; *e.g.*, a Tiger devouring a Gavial, a Lion crushing a Serpent or a Tiger, a Lapith fighting a Centaur, a Jaguar devouring a Hare—contests illustrative of the

force and strength of the nobler animals. His works as a whole were a protest against the classic restriction to the nude human form. As an historical series, they illustrated the development from a minute and detailed to a broad and massive style.

FIG. 101.—THE FLORENTINE SINGER (BY PAUL DUBOIS). LUXEMBOURG, PARIS.

CONTEMPORARY SCULPTURE. During the second half of the present century the classical school has been largely replaced by a half-classic, half-naturalistic school, in which the naturalists have been gaining ground. Classic influences were still strong in the works of **Henri Chapu** (1833–1891), the pupil of Pradier and Duret, as may be seen in his Mercury inventing the Caduceus, and in his graceful figure of Youth placing an Olive Branch on the Tomb of Henri Regnault, but they were somewhat less strong in his kneeling figure of Jeanne d'Arc in the Louvre. Severely classic also are **Augustin Alexandre Dumont** in his Genius of Liberty on the Colonne de la Bastille, and in his portrait statues; **François Jouffroy**

(1806–1882) in his Young Girl telling her Secret to Venus; **Perraud** in his Les Adieux, which is inspired by Athenian sepulchral reliefs.

THE ACADEMIC SCHOOL. The organized teaching of France, as represented by the Institute and the École des Beaux Arts, no longer upholds the severely classic style. The romantic and naturalistic reaction has gained ground so far that even in conservative quarters the French Renaissance, or, if you please, the Italian Renaissance, is now of more immediate influence than Greece and Rome. The work of this school is eminently characterized by elegance, technical perfection, and the absence of inharmonious detail. The school contains a long list of able sculptors.

Paul Dubois (b. 1829) is a leader, as well as one of the most inspired representatives of the school. In his youthful St. John, his Florentine Singer, and his Narcissus he may be compared to Donatello; and in his figures of Faith, Charity, Military Courage, and Meditation, on the tomb of General Lamoricière at Nantes, he has all the style, and more than the charm, of Civitali.

Jean Alexandre Falguière (b. 1831), a pupil of Jouffroy, broke away from his master's severe style, and infused life and motion into sculpture in his Running Victor in the Cock Fight. Original and charming is his conception in the Young Martyr Tarcisius, in the Luxembourg. More monumental are his Saint Vincent de Paul and his Progress overcoming Error, at the Pantheon. **Puech**, another pupil of Jouffroy, has also surpassed his master in his charming Muse of André Chénier and his Siren, at the Luxembourg. Falguière's pupil, **Antonin Mercié** (b. 1845), is an artist of great grace and refinement. His David loses nothing when compared with Verrocchio's, and his Gloria Victis is one of the masterpieces of modern sculpture. Justly popular, too, is his Quand Même, in the garden of the Tuileries, and full of delicate sentiment his Souvenir for the Tomb of M^me^ Charles Ferry. For rhythm,

movement, and delicacy of sentiment, Mercié enjoys well-earned distinction. Less elevated in his conceptions, but

FIG. 102.—THE SECRET OF THE TOMB (BY SAINT MARCEAUX). LUXEMBOURG, PARIS.

equally perfect in style, is **René de Saint Marceaux.** He is somewhat fantastic and Michelangelesque in his Genius

Guarding the Secret of the Tomb, in the Luxembourg; but more subtile and French in his Harlequin, in the museum at Rheims. Nearly the equal of Paul Dubois is **Louis Ernest Barrias** (b. 1841), best known by his statue of the Youthful Mozart with the Violin, and his First Funeral, in which Adam and Eve are grieving over the dead Abel. **Moreau Vauthier** (d. 1893) was almost a Florentine, if we may judge by the exquisitely modelled bust of Mr. Lucas in the Metropolitan Museum, New York. **Chaplain** and **Roty** have brought the production of medals and plaques to a higher degree of

FIG. 103.—PAN AND THE BEARS (BY FRÉMIET). LUXEMBOURG, PARIS.

technical perfection than was reached by the great medallists of the Italian and French Renaissance or by David d'Angers.

THE LATER NATURALISTS. As followers in the line of Rude and Barye we may mention, first, **Jean Baptiste Carpeaux** (1827–1875), a pupil of Rude, and a sculptor of considerable emotional and dramatic power. His portrait busts, such as those of Gérôme (1872) and Alexandre Dumas (1875), are full of life. His relationship to Rude is more evident in the stirring relief of the Dance, in the façade of the New Opera House. Somewhat in the spirit of Clodion, but more sensuous and Rubens-like, is his Triumph of Flora; and full of

abandon, his Four Quarters of the Earth supporting the World in the Luxembourg Gardens.

Emmanuel Frémiet (b. 1824), like his uncle, Rude, in historical bent, and like Barye in his devotion to animals, excels in monumental works such as Louis d'Orléans and Jeanne d'Arc, and also in such genre subjects as a Wounded Dog, and a Gorilla carrying off a Woman. **Auguste Cain**, more exclusively a follower of Barye, has devoted himself to animal sculpture. His Rhinoceros attacked by Lions and Tigers is in the Garden of the Tuileries, and his Tigress with her Cubs, in the Central Park, New York. **Jules Dalou** (b. 1838), in his reliefs of Silenus and the Nymphs, in the South Kensington Museum, and in his Sèvres Vase, in the Luxembourg, shows himself a more refined Carpeaux. His masterpiece is in the Chamber of Deputies, and represents the États Généraux of 1789, with Mirabeau delivering his famous address before the Marquis de Dreux Brézé. It is a dramatic composition full of historic realism.

FIG. 104.—JOHN THE BAPTIST (BY RODIN). LUXEMBOURG, PARIS.

Auguste Rodin (b. 1840) is still further removed from the academic school. He draws his inspiration from nature, aiming at true expression without regard to elegance of form. His John the Baptist, in the Luxembourg—a replica of the head is in the Metropolitan Museum, New York—is a naturalistic presentation of an ill-fed prophet. But Rodin's naturalism does not yet observe historic conditions. His John the Baptist is a Frenchman. This limitation of range makes his Bourgeois de Calais, and his busts of Victor Hugo and of Dalou, more satisfactory works of art. In his modelling, Rodin continues the broad style of Barye.

Of the younger sculptors, great talent has been shown by **Bartholomé**, especially in funerary sculpture. His project for the entrance of a tomb, exhibited in 1892, and again in greater completeness in 1895, is remarkable not only for its originality, but also for its significance and naturalistic character.

The democratic spirit of modern times has so widened the area of sculpture that much that is frivolous and insignificant and meretricious is produced in the name of art; but significant, beautiful, and truthful expression is to-day in France carried further than in the sculpture of any country of the world. In fact, the sculpture of France surpasses both her architecture and her painting.

EXTANT MONUMENTS. The museums of the Luxembourg and of the Louvre, in Paris, contain collections of modern French sculpture. A special collection for David d'Angers is in the museum at Angers, and of Barye bronzes in the Corcoran Art Gallery at Washington. The most important sculptures are usually first exhibited in model, or finished, at the annual Salons, at special exhibitions, or at World's Fairs.

CHAPTER XXVI.

MODERN SCULPTURE IN ENGLAND.

BOOKS RECOMMENDED. Dafforne, *Gallery of Modern Sculpture.* Holland, *Memorials of Sir Francis Chantrey.* Lady Eastlake, *Life of John Gibson.* Redgrave, *Dictionary of Artists of the English School.* Stephen, *Dictionary of National Biography. The Art Journal. The Magazine of Art.*

THE CLASSICAL SCHOOL. In England the churches, public squares, and private houses have continued a demand for monumental and portrait sculpture. The classic revival has made itself felt in English sculpture as well as in literature; and to offset this, the scientific reaction has produced a strong school of naturalistic sculptors. The classical movement of the nineteenth century was almost the beginning of sculpture in England. Never before had she produced a succession of able sculptors like Westmacott and Chantrey, Bailey and Gibson, and the minor lights who surrounded them.

Sir Richard Westmacott (1775–1856) showed himself the artistic successor of Flaxman in a relief entitled the Blue Bell, and in his statues of Psyche, Cupid, and Euphrosyne. He is to be remembered, too, for the pedimental sculptures of the British Museum and the monuments of Pitt and Fox in Westminster Abbey. He also represented the Duke of Wellington as Achilles.

Sir Francis Legatt Chantrey (1781–1842), although the friend of Canova, and influenced by Thorwaldsen, rarely attempted ideal themes. His works have the charm of tender sentiment, as in the Sleeping Children, at Lichfield Cathe-

dral, or the Resignation, at Worcester Cathedral. His busts and statues were simple, refined, and technically excellent. Of his monumental works may be mentioned the statue of Canning in Liverpool, the equestrian George IV. in Trafalgar

FIG. 105.—PAULINE BONAPARTE (BY THOMAS CAMPBELL). CHATSWORTH, ENGLAND.

Square, and the Duke of Wellington in front of the Royal Exchange, London.

Edward Hodges Bailey (1788–1867), a pupil of Flaxman, combined religious with classic sentiment in his statues of Eve at the Fountain, and Eve listening to the Voice. He designed the statue of Nelson for the Nelson monument in Trafalgar Square.

John Gibson (1790–1866) was the most thorough classicist of the English school. He worked under Canova and Thorwaldsen, and resided for a long time in Rome. His first original work, The Sleeping Shepherd, was followed by Mars and Cupid, Psyche borne by Zephyrs, Meeting of Hero and Leander, Hylas surprised by Nymphs, Cupid tormenting the Soul, and Narcissus. His Queen Victoria was robed in classic drapery. During the forties he startled the English public with his Tinted Venus, and justified the coloring of his statue by the remark that "what the Greeks did was right." He gave many years to the perfection of this statue, and said of it: "This is the most carefully executed work I ever executed, for I wrought the forms up to the highest elevation of character, which results from purity and sweetness combined with an air of unaffected dignity and grace. I took the liberty to decorate it in a fashion unprecedented in modern times. I tinted the flesh warm ivory, scarcely red, the eyes blue, the hair blond, and the net which contains the hair, golden."

Other classicists worthy of mention were **William Theed** (1764–1817), **William Pitts** (1790–1840), **Thomas Campbell** (1790–1858), **Richard John Wyatt** (1795–1858), **Patrick McDowell** (1799–1870), and **Joseph Durham** (1814–1877). More strictly portrait sculptors were their contemporaries, **William Behnes** (1790–1864), **Thomas Kirk** (1784–1845), and **John E. Jones** (1806–1862).

THE REACTION AGAINST THE CLASSIC STYLE. The reaction against the classic style had attained considerable strength by the middle of this century. Sculptors like Stevens, Foley, Boehm, Woolner, and Armstead looked to the past for inspiration, but to the Italian Renaissance rather than to Greece and Rome.

Alfred George Stevens (1817–1875) was a pupil of Thorwaldsen, but received a greater bias from the works of Michelangelo than from his master. The freedom and breadth of his decorative work exerted a considerable influence upon

English industrial art, and his Duke of Wellington monument in St. Paul's Cathedral, though still unfinished, brought new life into English sculpture. England may well point with pride to the powerful groups of Valor triumphing over Cowardice and of Truth pulling out the Tongue of Falsehood which decorate the canopy under which reposes the effigy of the Duke.

FIG. 106.—LORD BEACONSFIELD. WESTMINSTER ABBEY, LONDON.

John Henry Foley (1818–1874) in his earlier works, such as Juno and the Infant Bacchus, and Venus receiving Æneas from Diomedes, showed his indebtedness to the older school of sculptors, but his busts and portrait statues of Goldsmith, Burke, Selden, Hampden, and others brought out more strongly his naturalistic bent. He was the author of the group of Asia, and of the Prince Consort, on the Albert Memorial in Hyde Park, London, but his *chef-d'œuvre* was the vigorous equestrian statue of General Sir James Outram, in Calcutta. One of his latest works was the statue of General "Stonewall" Jackson, in Richmond, Va. **Sir Joseph Edgar Boehm** (1834–1891), though born in Vienna and trained in Paris, became a representative English sculptor, especially in

portrait statues. Among the best of these are his Thomas Carlyle, at Chelsea, his John Bunyan, at Bedford, his busts of Lord Wolseley and Herbert Spencer, and the tomb statues of Dean Stanley and the Earl of Shaftesbury in Westminster.

Thomas Woolner (1825–1893) exhibited the spirit of romanticism in his early works, such as Eleanora sucking Poison from the Wound of Prince Edward, the Death of Boadicea, and Puck. After the foundation of the Pre-Raphaelite Brotherhood in 1848, of which he was an original member, he exhibited in some of his works, as in the Achilles shouting from the Trenches, the early Italian Renaissance tendency of that school. A refined sentiment characterized his busts, portrait statues, and medallions, such as those of Tennyson, Carlyle, Wordsworth, Macaulay, Dickens, and Darwin. His last important work, The Housemaid, was a romantic treatment of a theme more likely to have been chosen by a more naturalistic sculptor.

Other sculptors representing tendencies similar to Woolner's were **James F. Redfern** (1838–1876), whose work was in demand for Gothic churches and for the restoration of ancient Gothic sculptures; **Lord Ronald Gower,** who was influenced by French sculpture of the thirteenth century; and **Henry Hugh Armstead** (b. 1828), who exhibits a wide range of subjects, styles, and methods. **Matthew Noble** (1818–1876) and **Charles B. Birch** were inclined to romantic methods even in portraiture, and **George Tinworth** in his terracotta reliefs strove to be naturalistic in following the style of Giotto. **Thomas Brock** (b. 1847), the pupil of Foley, in all his early works followed in the line of his master. **T. Nelson Maclean,** notwithstanding his training in Paris, and **George A. Lawson** may be classed with this transitional school.

LATEST PHASE OF ENGLISH SCULPTURE. The latest school of English sculpture exhibits greater originality and technical ability than were attained by its predecessors. This school is poetic in temperament, but selects frequently naturalistic

and democratic themes. Its technical ideal is no longer the beauty of linear form, but of expressive modelling. Its teacher is neither Rome nor Florence, but Paris. The sculptural prototypes of this school are the Clytie produced in 1868 by **George Frederick Watts** (b. 1818), and the Athlete strangling a Python exhibited in 1877 by **Sir Frederick Leighton** (1830–1896). It is noteworthy that these works came from the hands of painters, and were characterized not merely by novelty of conception but by the expressive manner in which the surfaces were modelled. Sir Frederick's subsequent statue of the Sluggard, and his statuette entitled Needless Alarms, won for him a relatively more advanced position than that which he enjoyed as a painter.

FIG. 107.—DANCING (BY ONSLOW FORD).

Three sculptors stand at the head of their profession in England at the present day: Thornycroft, Onslow Ford, and Gilbert. **Hamo Thornycroft** (1850–) in his earliest work, the Warrior carrying a Wounded Youth from Battle, re-

minds us somewhat of David d'Angers and of Rude. His skill in surface-modelling was shown in his Artemis and in his remarkable statue called Putting the Stone. His Teucer, admirable for the same quality, has a style about it which makes us think of Paul Dubois, while his subsequent statues of the Mower and the Sower are suggestive of the peasant painters of the Barbizon school. But the spirit which animates these works is not French, but English.

E. Onslow Ford (1852–), though trained as a painter at Antwerp and Munich, has worked as a sculptor since the exhibition in 1883 of his statue of Henry Irving as Hamlet. This was followed by poetical productions such as Linos, Folly, Peace, the Singer, Music, and Dancing. These statues, as well as his most important production, the Shelley Memorial at Oxford, are characterized by beauty of form and sentiment even more strongly than by their expressive modelling.

Alfred Gilbert (1854–) in his Kiss of Victory, exhibited in 1882, seems to have been inspired by the Gloria Victis of Mercié. The influence of Mercié is perceptible also in his Perseus applying his Winglets. His Icarus, made in 1884, is said to have been the first bronze of importance cast by the *cire perdue* process in England. His most elaborate work is the memorial to Henry Fawcett in Westminster Abbey, in which a frieze of variously colored bronze figures flanks the bust of the statesman. Refined in its details, but not altogether successful in its general mass, is the Shaftesbury Memorial Fountain in Piccadilly Circus.

Outside of this distinguished trio may be mentioned **Harry Bates**, who has produced several excellent reliefs; **Roscoe Mullins**, who is perhaps too much inclined to story-telling in statuary; **George J. Frampton**, a versatile and especially clever sculptor in the use of delicate relief; **Henry A. Pegram**, who has applied a pictorial method to high-reliefs; **W. Goscombe John** and **T. Stirling Lee**, realistic representatives of the new school; **Robert Stark** and **John M. Swan**, sculptors of animals;

and **Frederick Pomeroy**, an excellent sculptor of statuettes. Some talent is also shown in the works of **Alfred Drury, F. E. E. Schenck, Adrien Jones, Allen Hutchinson, A. Toft**, and **H. C. Fehr.**

EXTANT MONUMENTS. The exhibitions of the Royal Academy, and of the Grosvenor and the New Gallery, afford annually an opportunity of studying the most recent productions before they are scattered in the churches, civic buildings, public squares, and private collections.

CHAPTER XXVII.

MODERN SCULPTURE IN AMERICA.

BOOKS RECOMMENDED. Benjamin, *Contemporary Art in America. Century Magazine.* Clark, *Great American Sculptors.* Clement and Hutton, *Artists of the Nineteenth Century.* Dunlap, *The Arts of Design in the United States.* Lee, *Familiar Sketches of Sculpture and Sculptors.* Tuckerman, *Book of the Artists.*

EARLY ATTEMPTS. Sculpture in America, if we except the works of native Indians and of the Aztecs, Mayas and Incas, as not properly within the scope of this volume, is the product of the present century. During the eighteenth century we know only of a **Mrs. Patience Wright** (1725–1785), of Bordentown, N. J., who was skilful enough in the execution of wax figures to have her wax statue of Lord Chatham admitted to Westminster Abbey, and **John Dixey**, an Irishman who came to America from Italy in 1789, and made the figures of Justice for the City Hall, New York, and the State House, Albany. An ardent Italian Republican, **Giuseppe Cerrachi**, came to this country in 1791 with the design for an elaborate monument to Liberty. It is thus described: "The Goddess of Liberty is represented descending in a car drawn by four horses, darting through a volume of clouds which conceals the summit of a rainbow. Her form is at once expressive of dignity and peace. In her right hand she brandishes a flaming dart, which, by dispelling the mists of error, illuminates the universe; her left is extended in the attitude of calling upon the people of America to listen to her voice." Although Washington headed the

subscription for the monument, the money was not raised, and thus we escaped a Berninesque foundation in the history of American sculpture. Cerrachi left behind him excellent busts of Washington, Hamilton, Clinton, Paul Jones, and John Jay.

The distinguished French sculptor, Houdon, visited the United States in 1785, but remained too short a time to leave a permanent impress. **William Rush** (1757–1833), of Philadelphia, carved in wood and modelled in clay, self-taught. His bust of Washington is in the Pennsylvania Academy of Fine Arts, and his wooden Water Nymph, now transferred to bronze, decorates Fairmount Park in Philadelphia. Another pioneer, **John Frazee** (1790–1852), of Rahway, N. J., who had never seen a marble statue until 1820, made a bust of John Wells for Grace Church, New York. This is recorded by Dunlap as the first marble portrait made by a native American sculptor. He also made busts of Daniel Webster, John Jay, Judge Prescott, Hon. John Lowell, Chief Justice Marshall, and others.

FIG. 108.—WASHINGTON AS OLYMPIAN ZEUS (BY GREENOUGH). WASHINGTON.

THE CLASSICAL SCHOOL. The foundations of American sculpture are to be found in the classical school of Canova and

Thorwaldsen. This was the school that shaped the energies of Greenough, Powers, Crawford, Browne, Story, Ball, Randolph Rogers, Rinehart, and Harriet Hosmer.

Horatio Greenough (1805–1852), an accomplished and scholarly Bostonian, led American sculptors to Rome. In the spirit of Thorwaldsen he remarked: "I began to study art in Rome; until then I had rather amused myself with clay and marble." His Chanting Cherubs, the first marble group by an American sculptor, was also a challenge to the American prejudice against the nude, and paved the way for his statues of Venus Victrix and of Abel. His dignified statue of Washington, conceived as an Olympian Zeus, was greeted with some intolerance by his countrymen. More thoroughly national in spirit was his group The Rescue, representing a settler rescuing a woman and child from a savage Indian. Refined and excellent were his busts of Washington, Lafayette, John Quincy Adams, and Fenimore Cooper. **Hiram Powers** (1805–1873), of Vermont, after having made realistic wax figures in Cincinnati, took up his residence in Italy. He was ingenious and independent rather than original, and won recognition by faithful, honest work. There was a touch of tender melancholy in his Eve Disconsolate, the Last of the Tribe, and in his Greek Slave. When the last-named statue was first exhibited in Cincinnati, a delegation of clergymen was sent to judge whether it were fit to be seen by Christian people. Its purity of sentiment and harmonious form established its right to exist, and he made six replicas of it. His bust of Edward Everett, at Chatsworth, was admirable. Hardly inferior to this were his busts and statues of Franklin, Adams, Jefferson, Van Buren, Webster, and Calhoun.

Thomas Crawford (1813–1857), more gifted and original than Powers, studied in Italy under Thorwaldsen. His earliest work, the Orpheus in Search of Eurydice, seems to have been inspired by his study of the Niobe group in Florence; and his latest, the bronze door of the Capitol at Washington, by Ghi-

berti's baptistery gates. His colossal Liberty for the dome of the Capitol was conceived in the classical spirit, but the romanticism peculiar to America shows itself in the pedimental group at Washington of the Indian mourning over the Decay of his Race, and in the Indian Chief, in the New York Historical Society Collection. His Beethoven in the Music Hall, Boston, and his equestrian statue of Washington, at Richmond, both in bronze, were cast in Munich. **Ball Hughes** is credited with having made the first statue cast in bronze in this country. This is the monument of Dr. Bowditch, in Mount Auburn Cemetery. His marble statue of Alexander Hamilton, destroyed by fire in 1835, is similarly credited as one of the first marble statues carved by an American sculptor. **Henry Kirke Brown** (1814–1886), though he went early to Italy, was not a classicist in spirit. He felt strongly that American art should treat of American subjects. His best energies were devoted to the equestrian statue of Washington, in Union Square, New York, which was cast at Chicopee, Massachusetts, and set up in 1856. Even more

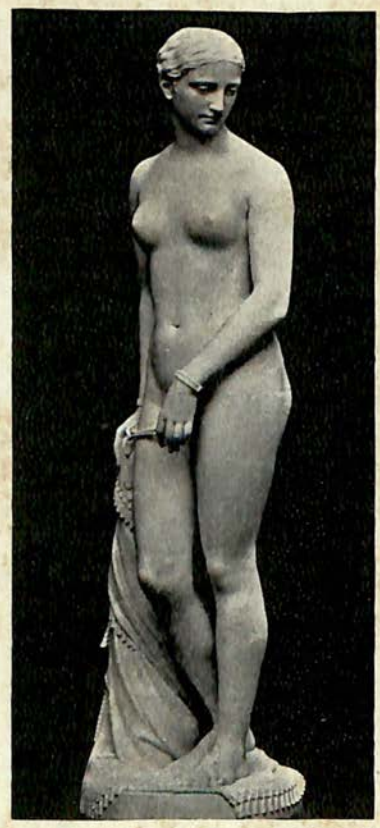

FIG. 109.—THE GREEK SLAVE (BY POWERS). OWNED BY DUKE OF CLEVELAND, ENGLAND. REPLICA IN BOSTON MUSEUM.

successful is his equestrian statue of General Scott, in Washington.

Erastus Dow Palmer (1817–) evinced the spirit of lyric poetry in his idealistic sculpture. He treated such subjects as the Infant Ceres, the Sleeping Peri, the Spirit's Flight, Resignation, Spring, the Angel of the Sepulchre. His Indian Girl, representative of the dawn of civilization, and his White Captive, suggestive of the dangers encountered by pioneer life, were universally popular. **William Wetmore Story** (1819–1896), an accomplished writer as well as sculptor, has produced a series of cold, correct, pedantic statues, such as the Cleopatra, Semiramis, Medea, and Polyxena of the Metropolitan Museum, New York. In these works the classical spirit is already waning, and the American not at all apparent. **Thomas Ball** (b. 1819), less accomplished than Story, has long lived in Florence, without losing his Americanism. He produced a few ideal works, such as a statue of Pandora and a bust of Truth, but was more successful in historic and portrait sculpture, as in his faithful equestrian statue of Washington, in the Boston Public Garden, and in his Daniel Webster, in Central Park, New York. **Randolph Rogers** (1825–1892), of Virginia, learned his art in Rome. His Nydia, the Blind Girl of Pompeii, a figure of somewhat labored gracefulness, enjoyed a wide popularity. His bronze doors for the Capitol at Washington illustrated the Life of Columbus. He made a colossal America for Providence, R. I., and a figure representing the State of Michigan for Detroit.

Two of the most thorough classicists among American sculptors have been Rinehart and Harriet Hosmer. **William Henry Rinehart** (1825–1874) may be best studied in the Rinehart Museum of the Peabody Institute, Baltimore, though the Metropolitan Museum, New York, and the Corcoran Gallery, Washington, contain a number of his works. His Clytie, in Baltimore, may well be classed with Power's Greek Slave, and his seated statue of Chief Justice Taney, at Annapolis (and its

replica in Mount Vernon Square, Baltimore), is one of the most successful public monuments in the country. He left a fund which has recently become available and is to be devoted to the education of sculptors in Rome.

FIG. 110.—BRONZE RELIEF OF PRESIDENT McCOSH (BY AUGUSTUS ST. GAUDENS). PRINCETON UNIVERSITY CHAPEL.

Miss Harriet Hosmer (b. 1831) became the favorite pupil of the English sculptor Gibson in Rome. With masculine vigor, she produced a series of statues such as Hesper, Œnone, Puck, the Sleeping Faun, Zenobia, and Beatrice Cenci, and busts of Daphne and Medusa. She was the last representative of the classic school.

Other American sculptors, who flourished before the Centennial Exhibition in 1876, were **Henry Dexter** (b. 1806), **Joel T. Hart** (1810–1877), **Shobal Vail Clevinger** (1812–1843), **Joseph Mozier** (1812–1870), **Edward Sheffield Bartholomew** (1822–1858), **Benjamin Paul Akers** (1825–1861), **J. A. Jackson** (1825–1879), **Thomas R. Gould** (1825–1881), **John Rogers, C. B. Ives, Henry J. Haseltine, Edward Augustus Brackett, Launt Thompson, Mrs. Dubois, Margaret Foley,**

Emma Stebbins, Edmonia Lewis, Vinnie Reams, and **Blanche Nevin.** These sculptors by no means confined themselves to classical themes. Biblical subjects frequently occupied their attention, and also contemporary portraiture. John Rogers devoted himself to genre subjects, and produced an immense number of statuettes, many of which, inspired by the late Civil War, enjoyed a wide but short-lived popularity.

CONTEMPORARY AMERICAN SCULPTORS. During the last quarter of a century the influence of Italy has been slight upon American sculpture, and the classic tradition of Rome has been declining. **Preston** and **Longworth Powers,** sons of Hiram Powers, and **Waldo Story,** son of W. W. Story, carry on the conceptions of their fathers. **William Couper,** of Florence, has done some charming work, especially in relief, but has not yet attained the position of his father-in-law, Thomas Ball. **Louis T. Rebisso** (1837–), of Genoa, though a professor of sculpture for more than thirty years, has not been influential in directing American art.

Nor has Germany, in spite of the number of her colonists in this country and the fame of her schools of art, made any lasting impress upon American sculpture. **Moses Jacob Ezekiel** (1844–), of Richmond, Va., received his early training in Berlin, and his marble group of Religious Liberty, in Fairmount Park, Philadelphia, is thoroughly German in character. But since 1874 he has resided in Rome, and his Eve, Pan and Amor, Mercury, and other statues are more Italian than either American or German. **Ephraim Keyser** (1850–), of Baltimore, was educated in Munich and Berlin. His statuette, the Toying Page, shows his German training, as does also his statue of Psyche. But full of character and refinement are his portrait busts made since his return to America.

An American of the sturdy type, little moved by foreign influence, is the President of the National Sculpture Society, **John Quincy Adams Ward** (1830–). Trained by H. K. Brown, Ward treated with success such subjects as the Indian

Hunter, The Freedman, The Pilgrim, The Private of the Seventh Regiment. His masterpiece is the noble statue of Henry Ward Beecher, in Brooklyn.

It is to Paris that the younger contemporary sculptors have looked for technical training and for inspiration. Paris has vitalized and transformed American sculpture as thoroughly as did Italy in the first half of the century. Like a fresh breeze

FIG. 111.—DEATH AND THE SCULPTOR (BY D. C. FRENCH). FROM A CAST IN CHICAGO ART INSTITUTE.

upon calm waters was the statue called La Première Pose, exhibited by **Howard Roberts** (1845–), in the Centennial Exhibition of 1876. Sentiment and expressive modelling here replaced the beauty of mere external form. But, unfortunately, the sentiment of Roberts was not strong enough to carry him beyond the romantic stage in which he produced statues and statuettes of Lucille, Hypatia, Hester Prynne, and Lot's Wife.

Olin Levi Warner (1844–1896), an American refined by Parisian training, has shown himself capable of producing strong, characteristic busts, as those, for example, of Daniel Cottier and of J. Alden Weir, and significant portrait statues, such as those of Governor Buckingham of Connecticut, and of William Lloyd Garrison, in Commonwealth Avenue, Boston. He has also made charming female heads, like that of Miss Maud Morgan, and graceful figures, such as his statue of Twilight. His fountain at Portland, Oregon, should be reckoned as a classic production of modern American sculpture. Excellent, also, is his work in high-relief, such as the head of Arnold Guyot in the chapel of Princeton College, and the medallions of Michelangelo, Raphael, Titian, Velasquez, and Rembrandt on the entablature of the Columbian Museum, Chicago.

Augustus St. Gaudens (1848–), of New York, trained like Warner in the École des Beaux Arts, has been a powerful factor in bringing American sculpture to its present state of excellence. In both of these sculptors there is something of the Greek, as distinguished from the Græco-Roman spirit, Warner possessing the more Doric and St. Gaudens the more Ionic temperament. The low-reliefs of the sons of Prescott Hall Butler, by St. Gaudens, are especially charming. The caryatids for the mantelpiece in the house of Cornelius Vanderbilt in New York, and the angels for the tomb of Governor E. D. Morgan, the models of which were unfortunately destroyed by fire, partake also of Ionic grace. The same charm penetrates the wall-relief of Dr. Bellows in All Souls' Church, New York, and the more vigorous relief of President McCosh in the Princeton College Chapel. But the power of St. Gaudens is not the capacity of throwing an external charm about his productions, he is strong also in the expression of individual character, as we may see in his excellent statue of Admiral Farragut in Madison Square, New York; in the Lincoln statue in Lincoln Park, Chicago; in the statue of Deacon Chapin, called the Puritan, in Springfield, Mass.; and in the

high-relief of Colonel Shaw which has just been completed for Boston.

Daniel Chester French (1850–), of New Hampshire, early attracted attention by his bronze statue of The Minute Man at Concord, Mass., unveiled in 1875. After having passed through a period of bread-winning production, French has risen to a high rank among American sculptors in his colossal statue of The Republic for the Columbian Exhibition, in his remarkable relief of Death and the Sculptor, and his group of Gallaudet teaching a Deaf Mute. His statue of General Cass, his reliefs of angels for the Clark Memorial, and his John Boyle O'Reilley Memorial group are works of decided merit.

FIG. 112.—NATHAN HALE (BY MACMONNIES). CITY HALL PARK, NEW YORK.

More thoroughly Parisian in sentiment is **Frederick W. MacMonnies.** Although the pupil of St. Gaudens, his manner is nervous and at times strained, as, for example, in his statu-

ette of Diana. His statuettes of the Boy and Heron, Pan of Rohaillon, and the Bacchante and Child are fascinating examples of expressive, living sculpture. His statue of Nathan Hale, in the City Hall Park, New York, is one of the best of our civic statues; and his great fountain in the Court of Honor at the Chicago Exhibition, though somewhat lacking in simplicity, was nevertheless a splendid product of the Franco-American imagination. **Herbert Adams**, of Brooklyn, shows his indebtedness to St. Gaudens in his bronze Angel for Emanuel Baptist Church, Brooklyn, and in his marble bas-relief for the Judson Memorial Church, New York. But almost alone among our sculptors, Adams has turned to Florence of the fifteenth century for his inspiration. His delicately colored female busts, and his relief entitled An Orchid, have an exquisitely refined Florentine charm.

FIG. 113.—IDEAL HEAD (BY HERBERT ADAMS). POSSESSION OF THE ARTIST.

The list of promising sculptors in America is by no means exhausted with the names we have mentioned. There are **Edwin F. Elwell**, whose Dickens and Little Nell and whose statue

of General Hancock for Gettysburg, entitle him to be remembered; **William Ordway Partridge,** author of the fine bronze statue of Hamilton, in Brooklyn, and of the Shakespeare in Lincoln Park, Chicago; **Charles H. Niehaus,** designer of the Hahnemann Memorial for Washington, D. C.; **Thomas Shields Clarke,** whose Cider Press at the Columbian Exhibition was an original and meritorious production; **Paul Bartlett,** author of the Bohemian in the Metropolitan Museum; **F. Wellington Ruckstuhl,** who in such works as Mercury teasing the Eagle of Jupiter mingles the facility of a Frenchman with the fidelity of a German; **J. Massey Rhind,** who in his competitive figure for the American Surety Company's Building, New York, and in his Learning enthroned amid the Arts and Sciences of the façade of Alexander Hall at Princeton, N. J., has exhibited great skill in figured architectural decoration; **Karl Bitter** and **Philip Martiny,** who modelled the decoration figures for the Administration and Agricultural Buildings at the Chicago Exposition; **John J. Boyle** and **Lorado Taft,** who decorated the Transportation and Horticultural Buildings; **Edward Kemys** and **A. P. Proctor,** our most sympathetic interpreters of Indian and animal life; and **George Gray Barnard,** whose first works attracted much attention in Paris in 1894. Our contemporary sculptors have received from foreign countries inspiration and instruction rather than dominating influence. Their spirit is thoroughly American—honest, healthy, cosmopolitan, progressive, and refined.

EXTANT MONUMENTS. The sculptural monuments of America adorn our parks, public squares, churches, civic buildings, private collections, cemeteries, and battlefields. Some are found also in the Museum of Fine Arts and the Athenæum, Boston; the Metropolitan Museum, Lenox Library, and Historical Society, New York; the Pennsylvania Academy of Fine Arts, Philadelphia; the Peabody Museum, Baltimore; the National Capitol and the Corcoran Art Gallery, Washington; and the Art Museums of Chicago, Cincinnati, Detroit, and St. Louis.

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